TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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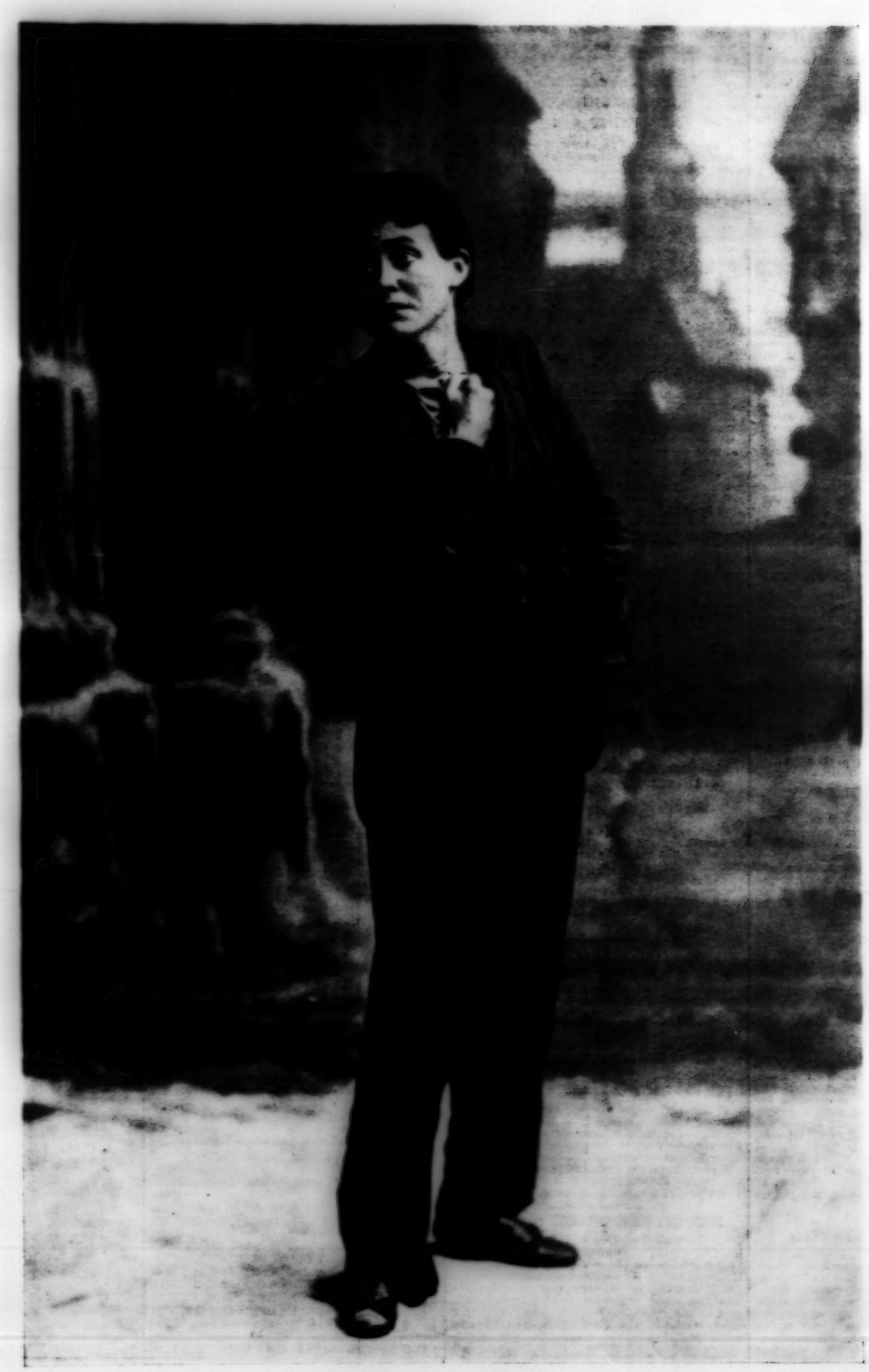

From a photo. by Falk.

MINNIE DUPREE.

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Minnie Dupree has made a remarkable impression by her interpretation of the difficult part of Claudinet, the frail, consumptive waif, in The Two Little Vagabonds. The papers of Boston have waxed enthusiastic concerning Miss Dupree's portrayal of this poor, meagre, trembling little wanderer whose weak, failing frame holds a strength of devotion, a moral courage, and a self sacrificing love beautiful in simple purity. The impersonation has been based upon no particular model, but is the result of weeks of painstaking work and studious preparation. A sketchy notion of the part was formed which grew as the lines were learned, and a close observation of consumptive patients made possible the pitiful hacking cough which adds so much to the picture of the sad little Claudinet. Miss Dupree values as among the highest tributes paid to her performance the comment of a super at the dress rehearsal on the night before the play was first presented in this country. As she came off the stage, the super remarked to a companion: "Say, she's got a great cough. It couldn't have been better if she caught it in a hospital." One critic says: "So excellent a portrayal of such a role does not lie within the memory of the writer, and it might almost be said that the work of this actress entitles her to an individual page in the history of dramatic art on the American stage."

Miss Dupree is a San Francisco girl, who began her theatrical career in John A. Stevens's company in 1887, presenting The Unknown and Passion's Slave. In April, 1888, she scored a genuine success as Susan McCreery in Held by the Enemy, remaining in Gillette's play for three years. Engagements followed with The Burglar, Cora Tanner, Nat C. Goodwin, For Fair Virginia, Burmah, and The Great Northwest. Last Spring, at Boston, she was seen at a matinee performance, when she made a success in the title-role of Sweet Lavender, and at a benefit for the Woman's Press Club, when she appeared in Rosina Vokes's part in A Pantomime Rehearsal, and originated the part of Dorothy in Dorothy's Lovers.

Miss Dupree's New York appearance as Claudinet in The Two Little Vagabonds is awaited with interest by a host of admirers in this city.

SUIT ABOUT A COMIC OPERA TENOR.

The controversy between A. L. Wilbur, manager of the Wilbur Opera co., also of the Susie Kirwin Opera co., and Joseph W. Smith has excited considerable interest among those who know the parties and are at all familiar with the facts. A. L. Wilbur and Susie Kirwin claim to have made a forty week oral contract commencing Sept. 7, 1896, with Joseph W. Smith, to sing tenor in the Susie Kirwin Opera company, and that subsequently Smith contracted with the Waite Comic Opera company for the same season.

Wilbur came to Massachusetts with an Ohio injunction in September, and while the Waite Comic Opera company was playing at Salem, Mass., had papers served on Smith to appear at Boston, Mass., before the Superior Court there to show cause why he should not be enjoined in Massachusetts, as asked for by Wilbur on the strength of his Ohio injunction.

The hearing was held on Oct. 6 last, before Judge Sheldon, Smith being present with counsel and putting in a defence.

The court has handed down a decision refusing to grant the injunction in Massachusetts, dismissing the plaintiff's bill with costs.

CARL HALIR ARRIVES FROM EUROPE.

Carl Halir, the renowned Bohemian violinist, arrived in this city on the steamship *Trave* last Wednesday. He is engaged to appear at twenty-five concerts under the management of Henry Wolfsohn, making his debut at the New York Philharmonic concert next Friday. Halir is an associate of Joachim in the Berlin Royal High School of Music, and Joachim's regard is attested by the fact that he has loaned to Halir for this tour the famous Stradivarius violin known as the "Red Strad," which was the gift of the city of London to Joachim on the occasion of his fiftieth jubilee. Halir is a large man, not yet forty years of age, and has won especial distinction for remarkable rendering of the difficult Beethoven and Tchaikowsky concertos.

THE ANNUAL BENEFIT OF THE ELKS.

The annual benefit performance in aid of New York Lodge 1, B. P. O. E., will be given at the Fifth Avenue Theatre next Thursday afternoon, when Meade Detweiler, grand exalted ruler of the order, will preside and speak. The programme as thus far arranged includes the sensational gun scene from The Cherry Pickers, an act from Northern Lights, a little comedy by Robert Hilliard and his company, a selection from Brian Boru, a bit from The Geisha by Violet Lloyd and chorus, and a dance by Cissy Fitzgerald. The flower booth in the lobby will be conducted by Grace Huntington, Lottie Gilson, Lillian Swain, Lizzie Derious Daly, Alice Grant, Madge Dean, Sibyl Johnstone and Katherine Howe.

EMMA BELL SUES JACOB LITT.

Emma Bell has sued Manager Jacob Litt to recover $10,000 damages for injuries alleged to have been sustained at Minneapolis on Oct. 5 while playing in The War of Wealth. In a certain scene a balcony should fall at a signal by the actress, but on the night in question the structure fell before the signal was given, and Miss Bell fell to the stage twenty feet below, breaking an arm and receiving other injuries. In this city last week, Manager Litt's counsel obtained an order directing that Miss Bell should submit to an examination before Dr. Mary Putnam Jacobi and a referee. The actress's lawyers sought to have the order vacated, but Justice Smyth refused the petition.

TRACED BY THEATRE TICKETS.

The rooms of Joseph Elbergal, down in Attorney Street, were ransacked last week by a sneak thief who went away with two hundred dollars' worth of goods, including two reserved seat tickets for the Thalia Theatre. Elbergal remembered the numbers of his lost coupons, and took a policeman to the theatre, where Morris Greenberg and a young woman, who occupied the seats, were arrested. Greenberg said that he had purchased the tickets of a third person unknown.

DIAMONDS LOST AT THE FOURTEENTH ST.

Edith Knight Mollison, who plays Rada in The Cherry Pickers at the Fourteenth Street Theatre, lost a valuable diamond studded anklet during the matinee last Wednesday, and was feared that the jewels were swept out. Manager Augustus Pitou offered $1,500 reward for the return of the property, which promptly reappeared. The stones are believed to be worth $3,500, and Miss Mollison says they are heirlooms.

THORNTON ON TEMPERANCE.

James Thornton announces his intention to leave the stage at the close of the present season, and will thereafter devote himself to the task of lecturing on temperance and trying to make his bibulous fellow beings see the error of their ways and give up indulging in the cup that cheers first and then befuddles.

Some time ago it was announced that Thornton would do this, but it was thought to be a joke. It seems, however, that he has really made up his mind to make the change, and the outcome will be awaited with interest.

Thornton was interviewed by several papers in Boston last week, and in reply to questions, said: "Yes, it is true that I am about to leave the stage. I look forward eagerly to the time when I can enter on my new field of labor. I have during the past Summer undergone a complete change of heart, and it makes me shudder when I think of my past life and the bondage which I have happily escaped. I have banished liquor forever, and now my sole desire is to further the cause of temperance and keep young men out of the paths in which I have strayed.

"I am at work now studying the speeches of Gough and other noted temperance orators, and am outlining a method of lecturing with which I will reach the people as effectively as I do in the theatre. Of course, songs will be introduced, and I am now at work on them. In fact, I have composed several which I think will take well, and aid the cause greatly.

"I am a great believer in humor, and I shall introduce a good deal of it into my talks. I shall also have the advantage of drawing extensively from my own experience for examples with which to convince my hearers of the folly and wrong of the drink habit."

FIVE MINUTES AHEAD.

"Biff" Hall sends this unique specimen of advance agency:

"Here is a good press notice by a man from Bismarck, North Dakota. He says that the agent was about five minutes ahead of the star, as they were traveling in wagons, and he was in the first wagon. The notice was handed in to the local paper for publication and published as handed in. Here it is:

"Hear to Night Moore & Worth's Negro Minstrels. Come and see Willie Moore & Willie King the two laughing comedians. Willie King the worlds greates buck and wing daner come and hear his latest hit song & dance, the advance agent has phone up & Moore will give you a 1st laughts in a 100 minuets. Mrs. Washington the lady buck and wing dancer, she has no equel, the gold and silver songs will be song tonight, we have the late Olev Bull known as Barnard Pacins. Doors open at 7:30 Curtain raise a hour latter."

"The agent also put out a 'snipe' stating that 'there will be a grand ball, open to the public, after the performance.'"

THE SUCCESS OF BRIAN BORU.

The success of Brian Boru has been so emphatic that arrangements are completed for it to remain at the Broadway Theatre until the second week of January, when it will go to Brooklyn, with a month in Boston and a month in Philadelphia to follow. Olga Nethersole made an offer for the English rights, but did not secure them, as has been stated, because Manager Fred C. Whitney intends to present the opera abroad on his own account. George Edwardes, it is understood, is also anxious to secure Brian Boru for England.

The gallant militiamen of the Sixty-ninth Regiment rallied at the Broadway last Thursday evening, and applauded every bit of Brian Boru. The "Fighting Sixty-ninth," as must be known far and near, is an Irish regiment, and the flag of Old Erin was cheered uproariously.

A NEW COMEDY FOR THE LYCEUM.

It is understood that one of the first plays to be presented this season by the Lyceum Theatre Stock company in this city is a new four act comedy entitled Leonie, by an author whose name is not yet to be made known. The scenes are laid, it is said, in Italy and in England, and the parts have been allotted to James K. Hackett, Frank R. Mills, Ernest Hastings, Joseph Wheelock, Jr., David Elmer, Mary Mannering, Katherine Florence, Mrs. Charles Walcot, and Elizabeth Tyree.

ANIMALS TAKE AN OUTING.

A lion and a nylghau escaped from their cages at the Winter quarters of the Barnum and Bailey shows at Bridgeport, Conn., last Wednesday. The nylghau was easily recaptured, but the lion scared away Keepers George Conklin, Peter Carroll, and John Winner, and held high carnival in his building. A pack of great Dane dogs brought him to terms, however, after a sharp battle, and quiet was restored.

MR. SMITH HAS NOTHING TO SAY.

Harry B. Smith, who has returned from the preliminary road trip of The Mandarin, was asked yesterday for his version of the Roth-De Angelis Caliph imbroglio.

"I have nothing to say regarding the late Mr. De Angelis," said Mr Smith. "I have always been a believer in the poetic aphorism: *De mortuis nil nisi bonum.*"

THE FRAWLEY COMPANY COMING EAST.

Mr. Daniel Frawley has expressed his intention to bring his stock company to New York for a Spring engagement in several new plays. The Frawley company is already scheduled to tour as far East as Omaha, and it is believed that they will jump from that city to this instead of returning to the Pacific coast for a May date at San Francisco, as originally arranged.

MRS. HOYT ENCOURAGES FOOTBALL.

At the Star Theatre, Buffalo, last Saturday evening, during a performance of A Black Sheep, Otis Harlan presented to the football team of the University of Buffalo a handsome silver cup, the gift of Mrs. Charles H. Hoyt (Caroline Miskel). The boxes and orchestra were crowded with long-haired collegians who applauded to the echo Harlan's characteristic speech of presentation.

H. R. JACOBS BUYS A PLAY.

On Thursday last, Manager H. R. Jacobs received a cablegram from Frank Harvey, the English playwright, accepting his offer for A House of Mystery, recently produced at the Fourteenth Street Theatre in this city. Martin J. Dixon, Mr. Harvey's American representative, will at once organize a strong company to open in the play at the Queen's Theatre, Montreal, Nov. 16.

Cincinnati, Indianapolis, St. Louis reached quickest and most comfortably by the superb Southwestern Limited of the New York Central.

PROFESSIONAL DOINGS.

H. E ("Punch") Wheeler arrived in town last week with a large professional party that his persuasion had induced to return to New York via the Lake Shore Railway system, of which Mr. Wheeler is the theatrical passenger agent with an office in Chicago. The accompanying picture of Mr. Wheeler credits him with a moustache of which any man given to hirsute adornment may be proud. Mr. Wheeler's upper lip was luxuriant of hair when he arrived here, but—and this will be happy news to those who enjoy his wit—he promises to remain in the city long enough to reproduce his moustache and make the picture authentic.

De Wolf Hopper broke all records at the Newark Theatre week ending Oct. 31.

Blaney's A Boy Wanted played Nov. 1 to the largest audience in the history of Litt's Grand Opera House, St. Paul.

O'Hooligan's Wedding played at Albany, Nov. 2, to standing room at both performances.

Frank Beal has signed with J. H. Davis and Company for Daniel Sully's O'Brien the Contractor.

An Innocent Sinner will reopen at Montreal on Nov. 16.

The Geisha road company will open at the Harlem Opera House on Nov. 23.

Mrs. Eleanor Mix, widow of the late J. K. Emmet, obtained a divorce at Denver, Oct. 30, from her second husband, William B. Mix.

Rachel Dean and Marion Ballou have joined Allen Willey's company, supporting Nettie Bourne.

Charles P. Brown's farce comedy, The New Girl, begins its tour this month.

Charles Frohman has donated the use of the Garden Theatre for a matinee in aid of the Night Refuge for Homeless Women, in Fifteenth Street.

Women subscribers are hereafter to have a voice in the control of the New York Symphony Orchestra.

H. O. Stubbs, a member of the Ninth Street Theatre Stock company, at Tacoma, Wash., has received notification from England that he has inherited $216,000—a portion of his grandfather's estate.

The new American play, The Road to Wealth, will go on tour about the middle of November.

Beerbohm Tree's company for his American tour includes Kate Rorke, Nina Boucicault, Marguerite Sylva, Frances Ivor, James Taylor, Laurence Cautley, and Lionel Brough.

Fanny Gillette has been awarded by the Supreme Court a judgment for $734, due as salary for services with A Fair Rebel in 1891. Rachel R. Mawson was the defendant.

The Brannigans opened for a week with J. W. Reagen's Bells of Shandon at Brooklyn, and were at once engaged for four weeks.

Carrie Huestis, late of De Wolf Hopper's company, is playing the soubrette part in A Baggage Check.

Mrs. Clay T. Vance is slowly recovering after a serious illness at her mother's home, Cleveland, O.

Emma Dunn is successfully playing the part of Cely Tyler in On the Mississippi.

Ida Ashby has closed with the Lawrence Hanley company.

John Hyams of Miss Philadelphia denies his reported engagement to Miss Relden.

The Gaiety Big Burlesque company laid off last week, but will reopen at Elkton, Md., on Nov. 12.

Mrs. Gus Kahn writes that her husband died of heart disease, and was only forty-four years of age instead of fifty as was reported. Mrs. Kahn has assumed charge of The Land of the Living.

Miss Philadelphia has not closed, as has been reported, and according to Manager Van Osten, has done a phenomenal business in the face of election excitement.

Sol Rice, who was last year with Amy Lee and Frank Doane, is now in advance of Bancroft, the magician.

Manager Butterfield says that business with Blaney's A Baggage Check has been very large in the East.

C. H. Kittredge has been engaged by Lorraine Hollis for Barnes of New York.

Adele Ripont, of Buffalo, has joined the William Owen company.

S. T. Sze, the Chinese consul at New York, and his suite occupied a box at the first night of The Mandarin.

Josh E. Ogden has returned to the city.

Four large parties of women attended a single performance of The Cherry Pickers last week. Theatre parties of women without escorts are coming to be quite the rage.

Herbert Bancroft and William Knox, accompanied by Marie Booth Russell, will begin a starring tour this week in classical repertoire.

Under the Polar Star has caught on at Chicago, where it will remain for another fortnight, returning to this city at the Harlem Opera House.

Herbert Labadie has been obliged to postpone the opening of his Faust company, owing to the illness of Marie L. Labadie.

Robert Drouet and Mildred Balch were married at Philadelphia on Oct. 29.

The Lyceum Theatre Stock company commenced rehearsals at the theatre, Nov. 2. Fred Williams is the stage manager.

James J. Corbett and his company will appear in New York for the first time this season at the Grand Opera House on Nov. 30.

Carl Ahrendt and Alexander G. Carleton have joined the Thomas W. Keene company.

John E. Henshaw and May Ten Broeck begin a tour in The Nabobs, on Nov. 23, under the management of W. W. Randall. A large company is being secured.

The roster of the Asbey Gaiety Opera company, which opened its season at Bound Brook, N. J., is as follows: Misses Chester, Beaudet, Miller, Jeffrey, Wood, Goldberger, Ward, Hall, Asbey, Gordon, Fletcher, Messrs. White, Biddale, Le Mone, Hicks, Ross, Sheehan, Gibbons, Calberg, Asbey, Leslie. Professor Ludwig Hartzelberg, musical director; Tom Whyte, stage manager; C. Asbey, manager; Emma R. Steiner, New York representative, Thirty-fourth Street and Broadway.

Walter Stetson has closed his engagement with the Lawrence Hanley company in The Eighth Commandment.

Leah Starr, who was dangerously ill of typhoid pneumonia, at Saratoga, has returned to her home in this city, and expects soon to resume work.

The roster of Hasty Brothers' A Wild Goose Chase includes Charles Hasty, Otis Hasty, William McGowan (manager); Billy A. Griffin, William P. Sherman, Charles York, Bert Coffey, Charles A. Le Comte (agent); Alpha De Lloyd, Margaret Merton, Josephine Everett, Dolly Porter.

Edwin Wallace has been engaged by Wilton Lackaye to play Francini, the anarchist, and Professor Sterne in Dr. Belgraff.

The Floy Crowell Dramatic company rehearsed in Milford, Mass., for several days, and opened there last week in Somebody's Daughter. The management allowed both political parties to use their stereopticon for the display of returns on election night, and made many friends by the courtesy.

Harry C. Todd was awarded judgment at Batavia, N. Y., Oct. 16, for salary owed him by E. Y. De'linger in September, 1894, when Todd managed Arthur Sidman in A Summer Shower.

A. W. F. MacCollin has been engaged as stage manager for the Castle Square Opera company at Philadelphia.

Ada St. Claire, contralto, late with Joe Ott's Star Gazer company, has signed with The Flints.

A young domestic in the household of Robert L. Cutting, husband of Minnie Seligman, was arrested last week in this city, charged with stealing $50 in cash, a purse, and other things from Mrs. Cutting. The stolen articles were found in the servant's room. Last Friday, in court, the justice severely lectured the girl upon the error of her ways, and sentence was suspended.

May Irwin, presenting The Widow Jones, was cordially received at the Grand Opera House last week. She sang her old favorites, "The New Bully" and "The Hoodoo," as well as several new melodies. John C. Rice, Joseph W. Sparks, and Ada Lewis are all clever, and the rest of the company contribute to a decidedly amusing performance.

Ralph P. Lewis and Charles Sinclair are engaged for The Rajah.

Therese Milford closed with Aiden Benedict's Fabio Romani on Oct. 17.

A gas explosion and fire in a dressing-room at Hot Springs, Ark., Oct. 31, about 5:30 P. M., endangered the effects of the Coote and Long company, but was quickly suppressed. A stage carpenter was injured.

During his engagement with Sparrow and Jacobs in Montreal, James O'Neill gave a performance the gross receipts of which were turned over to the widows and orphans of the victims of the recent fire in St. Peter Street in that city. Virginius was the bill.

Rose Stahl has been engaged for the season as a member of the Savoy Theatre stock company in Lowell, Mass., and it was in a production by that organization that she recently made a hit in the title role of Camille.

Promptly after the election Manager W. D. Mann, of the Herald Square Theatre, announced that his earlier offer to William J. Bryan remained good. He offers the defeated presidential candidate an engagement as press agent for The Mandarin at a weekly salary of $150.

At the People's Theatre last week The Great Northwest, with its stirring scenes and realistic stage effects, attracted good-sized audiences. J. J. Dowling, Sheriden Block, Joseph Convers, Eric Pollock, Jessie Bonstelle and Maud Hosford are among those seen to advantage in the production.

Georgia Gardner is winning complimentary note for her work as a comedienne with the Baldwins.

Pauline Graves, well known as a singer, has decided to go into the vaudevilles. She lately has been playing an extended operatic engagement.

Black Patti's Troubadours opened at the Star Theatre last Monday and drew well during the week. Sissieretta Jones, the star of the organization, was in excellent voice and received much applause for her artistic rendering of operatic selections. Mr. and Mrs. Tom McIntosh did some clever work, as did also the De Wolf Sisters, Bob Cole, Stella Wiley, and Lloyd Gibbs.

The roster of Mr. and Mrs. Whytal's company in For Fair Virginia is as follows: Marie Knowles Whytal, Hélène Lowell, Alice Morton, Lottie Briscoe, Russ Whytal, Alexander Kearney, George F. Farren, John Woodard, John Borden, Gilbert West, Walter T. Thompson, William Hopper. Julian Magnus, manager; Fred Meek, business manager; George F. Farren, stage manager; William Hopper, master mechanic.

Adolph Liesegang has resigned the musical directorship of the Castle Square Opera company in Philadelphia, and has been succeeded by Selli Simonson.

Roaring Dick & Co. will follow Herrmann at Palmer's Theatre, opening next Monday. Maurice Barrymore, who is to play Dick, has a part which William A. Brady, under whose direction the production is to be given, considers exactly suited to Mr. Barrymore's style of acting, having many of the attributes that constituted the charm of Captain Swift. Edith Crane, who went to Australia to play Trilby with A. M. Palmer's company, W. J. Le Moyne, C. Leslie Allen, Charles D. Smiley, James Smith and an auxiliary of 150 people will be seen in the play.

Dore Davidson has made a hit in the part of the villain, La Renard, in The Two Little Vagrants now running in Boston.

Florence Bindley, who is playing an engagement in Chicago running from Nov. 9 to Nov. 22, has been so successful in San Francisco, says Charles F. Dittmar, that arrangements have been made for a twelve weeks' tour of the Far West, commencing in May.

The Metropolitan Opera matinee musicales in the new ball room of the Waldorf will take place on Tuesdays at 3:30 o'clock, Nov. 24, Dec. 1, 8, 15, 22, and Jan. 5, 12, and 19.

The Macauley-Patton company, supporting Ida Florence Campbell, now playing in Ohio, have secured from Agnes Herndon the rights to La Belle Marie, which will be added to their repertoire.

A representative of Ed F. Rush and Charles Franklyn exhibited to THE MIRROR last Friday a certificate of the Librarian of Congress at Washington to the effect that Rush and Franklyn had copyrighted the title "McFadden's Flats," for a three-act farce comedy.

William H. Crane's New York season will open at the Fifth Avenue Theatre on Nov. 23.

IN OTHER CITIES.

BROOKLYN.

Before a large and ultra-fashionable house Olga Nethersole began her third American tour at the Montauk as Denise on Nov. 2. Once previously at a Wednesday matinee in the Columbia last Winter was Miss Nethersole seen here in this character. Miss Nethersole's support is now most admirable, the Thouvenin of Frank Lander, Alexes Leighton's Madame Brissot and Marthe as portrayed by Henrietta Watson being all of the highest excellence. Robert Pateman as Brissot, and the Fernande of Bruce McRae were also very commendable. Boston's ever-favorite Annie Clarke gave a rendition of Madame de Thauzette that was the perfection of finish, and brought into requisition the experience and resources of a thoroughly accomplished artiste. Nathaniel Hartwig's Comte Andre by comparison was the least satisfactory of the entire cast, and in the last act Mr. Hartwig's failure to grasp his opportunities was to say the least, surprising. Miss Nethersole has developed an unfortunate mannerism of turning her back squarely to the audience at frequent intervals, and while thus holding the centre of the stage addressing long speeches to the other players, during which time her auditors are naturally robbed of all view of her face, which error is repeated to an extent that is provoking. It may be rank heresy to say it, but the writer prefers the Denise and Andre of Clara Morris and Joseph Haworth, as seen at Daly Theatre in 1885, to those of the artists now written of. The Wife of Scarli was seen for the first time on Wednesday and Saturday nights. The entire business of the week has been large and satisfactory. On Nov. 7 Honors Are Easy, a new comedy from the pen of a wealthy Brooklynite, Paul Leicester Ford, will receive its premier on this stage at the hands of a carefully selected cast by Charles Frohman, chosen from his most experienced actors.

During the week beginning Nov. 7, 1892, the Lyceum Theatre co., in playing their annual engagement at the Columbia, presented on Wednesday and Thursday nights for the first time in Brooklyn R bert Buchanan's Squire Kate. After the first performance Charles M. Skinner, recognized for several years as the ablest writer on the drama here, said in the *Eagle* that Georgia Cayvan in her great scene of this play reached a height of power never exceeded by either Cushman or Bernhardt when at their best. This opinion was heartily endorsed as absolutely correct by dozens of this charming woman's earnest and loyal adherents. From that time until the present engagement at the Park Theatre Miss Cayvan has never given the Brooklyn public a second opportunity to witness her in this role. As a matter of interesting record we append the two casts:

	Columbia, 1892.	*Park, 1896.*
Katherine Thorpe	Georgia Cayvan	Georgia Cayvan
Hetty Thorpe	Effie Shannon	Florence Conron
Amanda Jane Thistledown	Mrs. Chas. Walcott	Annie Sutherland
Geoffrey Doone	Herbert Kelcey	Frank Atherly
Gaffer Kingsley	William J. Lemoyne	George Woodward
George Heathcott	Edward J. Ratcliffe	Orin Johnson
Jasper Arundel	Charles Walcott	William Herbert
Mr. Nash	Augustus Cook	Albert Brown
Lord Silversnake	Fritz Williams	Lionel Barrymore
Jack Dutton	Charles W. King	Thos. Bridgeland
Jabez	Eugene Ormonde	Charles Thropp

Miss Cayvan's present support, while essentially different from that of the Lyceum organization of four or five years ago, is, nevertheless, thoroughly complete, being a well chosen and admirably balanced body of players. To our mind Miss Cayvan is at fault in presenting an emasculated arrangement of Mr. Buchanan's drama. The combining of several scenes, and complete elimination of the original third act, destroys much of the interest, and robs the star of one of her best points, her errand to the shepherd in quest of the desired love talisman. It would be well to restore them at once and again make a symmetrical whole. Greater opportunity would also thus be given George Woodward's impersonation of the Gaffer, which, while far from obliterating the recollection of Mr. Lemoyne's masterful conception of it, is yet deserving of all praise for its virility and grasp. Miss Cayvan has been honored with most attentive and demonstrative audiences, of such size as to encroach upon the orchestra and compel the musicians nightly to play behind the scenes. The two stage settings employed, an English rustic kitchen and a harvest field, were very realistic and splendid specimens of the best attainments of the most up-to-date workers in stage adornment. The Lilliputians will emigrate here from Williamsburg on Monday.

Albert Chevalier's "Coster" songs at the Columbia Theatre have received respectful attention and deserving applause from a series of fair-sized houses. On Monday Mr. Chevalier gave seven selections, comprising "Our Little Nipper," "The Future Mrs. 'Awkins," "My Old Dutch," "Tick Tack," "The Court Ball," "Our Bazar," and "Knocked 'em in the Old Kent Road," besides others in response to encores. Those specialists who aided the stellar attraction in filling out the programme were of a very superior grade of talent, the best known being the Abbott Sisters in their pleasing duos, followed by Harry Atkinson in voice imitations of different musical instruments, Harry Brett, a comedian, Nora Girton in songs, Alfred H. West in piano selections, card conjuring by Charles Bertram, and a musical monologue by Cyrus Dare. Manager Harry Mann, of the Columbia, may seek consolation in the financial disappointment attendant the Chevalier engagement, with the already enormous advance sale for Francis Wilson's appearance next week in Half a King.

No attraction that comes to the Amphion ever draws larger houses there than the Lilliputians. The large German contingent of the Eastern District invariably turn out en masse to greet these clever little people, and an empty ticket rack is always the state of affairs here long before 8 o'clock, when those wonderful midgets are on deck at this theatre. The present visit of The Merry Tramps has proven no exception to the above rule, standing room only being the case at every performance of the week. On Nov. 9 For Fair Virginia will be given by Mr. and Mrs. Russ Whytal and supporting cast.

A Gay Old Boy, as rendered by jolly Joe Hart at the Grand Opera House, though seen here repeatedly, does not seem to lose in favor by frequent repetition but instead would appear to have all the charm of a fresh novelty, judging by the nightly throng of patrons clamoring for admission. Next Monday Manager Frank Kiniho'z will offer for inspection a Cuban war play, The Last Stroke, with a cast of tried favorites.

A Temperance Town, with practically the original players, led by Eugene Canfield and George Richards, have gratified the managerial heart of Bennett Wilson at the Gayety Theatre with a week of excellent receipts. Mr. Hoyt's sterling play is embellished with a new and attractive scenic outfit. The War of Wealth is to follow.

Manager Bohmer, of the American Theatre, would appear to have made a wise selection in choosing A Romance of Coon Hollow for his election week offering, which is to make place for The Heart of the Storm.

The patrons of the Bijou have had something exactly to their liking in The Sidewalks of New York, which will disappear for The Cotton King.

A well arranged bill of interesting vaudeville has served to crowd to its capacity throughout the week the bright and tastefully appointed auditorium of Hyde and Behman's, where possibly the best feature might be put down as the exceedingly clever character sketch of the Manns, which wears well for the reason that it is a truthful study from life and really a gem in its way. Carroll Johnson, Field and Francis, Josie Rendel, Morton and Ravelle, Juno Salmon, Sharp and Flat, and Horace Benner have all contributed efficient aid in giving a good performance of even merit. Reilly and Wood's troupe are underlined for 9.

Colonel John W. Holmes's roster of talent at his Empire Theatre caught popular favor during the week, and embraced Pat Reilly, Petrie and Elsie, the Stewart Sisters, Paula and Dika, the Sisters Lane, Rebetta and Doretta, and the Olifans.

The Star has offered a bill of more than average excellence in presenting Edward F. Rush's spectacular Excelsior, which has caused a business correspondingly large.

Harry Morris' Twentieth Century Maids at the Unique and The Vendetta over in the Lyceum have had no chance to grumble over small houses or lack of attention.

Oscar J. Murray introduced Colonel J. H. Mapleson's newly organized Imperial Opera co. to the Brooklyn public at the Academy of Music on Thursday, 5. The audience, though small in numbers, made up in genuine enthusiasm for its lack in size. Aida was presented with a wealth of mise-en-scene, glittering pageantry, and rich costuming, superior to anything done on the Academy stage since the days of Mrs. Thurber's American opera in connection with Theodore Thomas. The opera was also capitally sung and very efficiently directed by Signor Bimboni. The second presentation will be that of Faust on Thursday 10.

The Boston Symphony Society, with Melba as soloist, begin their Brooklyn season at the Academy 9.

On Sunday morning, Oct. 31, all that was mortal of Walter Locke Sinn was taken from the receiving vault of Greenwood, where his body had been entombed since Friday evening, Oct 2, and transported to Baltimore, where about 3 o'clock in the afternoon of that day his remains were reverently laid away forever in the lovely Greenmount Cemetery. In his will, drawn in 1894, Walter Sinn had requested cremation. This clause had been rendered inoperative, however, by his change of views on this subject during the past twelve months. His elder brother, Arthur Grenor Sinn, born March 31, 1856, and his senior by just three years to a day, died of malignant diphtheria when seven years old, his death being followed within twenty-four hours by that of Hattie Bond Sinn in her ninth year, the eldest child of Annie E. and Colonel William E. Sinn. During the last week of poor Walter's life his mind had dwelt much upon the memory of his brother, whom he had always cherished in affectionate remembrance, and one of his last requests was that his final sleep might be beside that of the little brother who had preceded him to the better world many years ago. Thus has ended the last chapter in a life so full of promise, but upon which the searing blight of disease securely fixed itself beyond the physician's aid or the loving ministrations of friends and kindred. ECHRICK COOPER.

DETROIT.

Three of our theatres were open 3 with arrangements for announcing returns and notwithstanding that at the Auditorium, at all the clubs, and at numerous other places throughout the city, election returns were given to the people as soon as received, those three theatres were packed to the doors. The Detroit opened at 6.30 in the evening and closed about 2 in the morning. By 8 o'clock, the time the performance began, the jam was complete, and the people remained until they knew the best or the worst as the case might be individually, but to judge by the shouts which shook the rafters of the old Detroit when it was known for a certainty that McKinley goes to the White House next March, it was very evident that the representation of silverites in the audience was very small. If there were any they were drowned in the uproar of enthusiasm. The result of the election was received with the same noisy manifestations of delight at both Whitney's Opera House and at the Lyceum and the crowds were just as dense. At these two latter theatres the management put on a double performance last night; one beginning at the regular hour, 8 o'clock, and the other at 11 o'clock and lasting for some time into the early morning hours, reports being read as received all this time. This must have brought a handsome financial result to the management and it was emphatically satisfactory as far as the people went.

A. M. Palmer's stock co. which was booked for the first half of this week at the Detroit, failed to materialize and the house was dark Monday evening, but Manager Whitney secured for Tuesday evening a special attraction in Anna Eva Fay. Miss Fay has been in Detroit before but since then has been perfecting herself in her particular field, and last night gave a most interesting and diversified exhibition of her various feats in spiritualism, succeeding in completely mystifying her audience. She was assisted in her work by a number of very clever entertainers.

Much interest is centered in the approaching engagement of Wilton Lackeye at the Detroit where he opens 5 in Dr. Belgraff. The play has been so freely and favorably commented upon generally, and Mr. Lackaye is so well known as an actor of the rarest power, that we are looking for something quite out of the ordinary. We are strengthened in this anticipation by noting the bright lights which are accompanying him in his stellar course. Some of the most prominent are Marie Wainwright, C. W. Couldock, Forest Robinson, Byron Douglas, Joseph Allen, Caroline Franklin, Alfred Hampton and Alice Evans. The Lackaye engagement here is for three nights and matinee.

At the Lyceum Down in Dixie is running all week. It opened Sunday evening (1) to a very large audience; every performance since has drawn crowds, and it will probably continue to draw throughout the balance of the engagement. It is a first-class piece of its kind, well put on and well acted. The bright particular star of the attraction is Mabel Paige, although very good work is done indeed by W. J. Hurley, J. Hobart Wright, James A. Nunn, Mrs. Barlow, George Arvine, D. L. Lacy, Milt G. Barlow, Edith Ward and Jean Delmar. Joseph Murphy will be at the Lyceum next week.

Gus Hill's latest is at Whitney's this week. It is entitled Vanity Fair, and is a vaudeville entertainment of the very best kind. The specialties are new and amusing, the fun brisk throughout, the musical numbers introduced good, and the whole performance an attractive one. The principal entertainers are Richard Mullen, comic man; Deltorelli and Glissando, musical artists; Mlle. Valesco, French comedienne; Bessie Stanton, "the handsomest woman in the world"; Hanley and Jarvis, singing and dancing comedians; Mullen and Dunn, in comedy; the Sisters Weston, in acrobatic songs and dancing; Emma Carus, who sings baritone and whom they style the young Melba; Maggie Tebeau, mimic; Sadie Raymond, Lizzie Weston, Marie DeWolf, and Fred J. Huber and Lena Lacouvier. This attraction opened Sunday afternoon, and has been doing an immense business since. A daily matinee is in vogue at this theatre, with the one exception of Wednesday. Next week at Whitney's, The Prodigal Father.

Rip Van Winkle, acted by J. P. Hill, who is supported by a very good co., was put on at the Capitol Square Sunday afternoon, and is running all week. Mr. Hill is a capable actor, who does not stoop to imitate, but works out his own conception of Irving's character in his portrayal of Rip. By the way, an injustice was done the Capitol Square by not placing it in the list given above of theatres running election night, and giving their patrons the returns. In Mr. Hill's support, the most noteworthy are John P. Carroll as Derrick and Emma Hayner as Gretchen.

They have a big attraction this week at the Wonderland Theatre in Jessie Millar, who was the cornet soloist of the Barnum and Bailey Band for the past two seasons. Another feature of the entertainment is Joe Lewis, hand balancer, and prominent on the programme are the names of Charles F. Jerome and Clara Bell, who together offer a comedy sketch. Mr. Jerome will be remembered as a comedian who took prominent parts in such plays as Rain Makers, Two Old Cronies and other plays, while Clara Bell has been in The Hustler co., played in Delmonico's at Six, and in A Run on the Bank. Bartlett and May, boy comedian and little girl, are also at Wonderland this week, as is also the Nelson Trio in up-to-date songs and dances.

KIMBAL.

BUFFALO.

Robert Hilliard in Lost—24 Hours and The Mummy played to big business at the Star Theatre Oct. 29-31. The supporting co. is excellent, and includes Raymond Hitchcock and Amelia Bingham. The Mummy was given one performance, and was enthusiastically received. Mr. Hilliard as Rameses II. was very pleasing. Joe Jefferson played a one-night's engagement 2 in Rip Van Winkle to the largest house the Star has seen this season. Mr. Jefferson has made a number of changes in scenic effects, which greatly enhance the beauty of the production. Mary Shaw is Mr. Jefferson's leading lady this year, and did commendable work as Gretchen. The entire supporting co. is good. At the close of the performance Mr. Jefferson thanked the audience for its enthusiastic reception.

Hoyt's A Black Sheep finished the week of 2 at the Star. It was presented by a fine co., including Otis Harlon, W. H. Currie, William DeVere, Jeanette St. Henry, and Agnes Rose Lane.

Stuart Robson, with Madame Januschek and Mr. Robson's co. of players, will be at the Star 9-11. Thomas W. Keene and Charles B. Hanford appear 12-14.

Lewis Morrison's co. in Faust, under the management of Edward J. Abram, played to big business at the Lyceum Theatre week of 2. Davis and Keogh's dramatic spectacle, The Sidewalks of New York, will be given week of 9.

MARIAN DE FORREST.

ST. PAUL.

At the Metropolitan Opera House Robert Mantell supported by Charlotte Behrens and an excellent co. presented The Corsican Brothers, Monbars and The Face in the Moonlight 1-4 to large and appreciative audiences. Robert Mantell gave an artistic and admirable interpretion of the character he impersonated and met with a cordial reception, being favored with several curtain calls. Charlotte Behrens made a very favorable impression in her roles. The plays were well staged and the performances gave great satisfaction. Kathryn Kidder in Madame Sans Gêne 5-7. Donald Robertson and Brandon Douglas in The Iron Mask 8-11.

At Litt's New Grand Opera House Charles E. Blaney's A Boy Wanted was produced by a very clever co. of vaudeville people 1-7, opening to a packed house. The co. gives a very good entertainment. The specialties are excellent. Harry Clay Blaney as Phoney Dick, the Boy Wanted, does some very clever work, his acrobatic dances being wonderful. Nellie O'Neil as Helen Blazes and Lillie Sutherland as Lillie Barnstorm are very clever. McKee Rankin in New York As It Is 8-14.

M. W. Hanley, the genial manager of Robert Mantell co., is having a pleasant time in meeting old friends in St. Paul. Mr. Hanley was one of the first managers to play his attractions at the old Opera House in St. Paul in the sixties and seventies, and is remembered by many of our old theatregoers.

William Pottle, Jr., manager and proprietor of The Eunice Goodrich co., is in the city and will play his co. through Cal Stone's Northern Pacific circuit en route to the Coast.

Manager M. W. Hanley is negotiating for the right to produce The Deemster in this country.

Ian McLaren delivered two very enjoyable lectures on "Scotch Traits" at the People's Church 30 to large and appreciative audiences.

GEORGE H. COLGRAVE

LOUISVILLE.

Jim the Penman, presented by a co. including F. C. Bangs and Marie Edith Rice was the attraction at Macauley's 2-4, and drew good houses considering the election excitement. The Whitney Opera co. in Rob Roy finished out the week and will be followed 9 by W. H. Crane in his new play, The Governor of Kentucky.

R. E. Graham in An American Girl at the Grand 2-7 also had a good week. The play has been revised since last seen here and much improved, and the two children in the cast have prominent parts and acquit themselves creditably.

The Wilbur co., with living pictures as an additional feature, was the offering at the Avenue for the same period. The Wilbur co. is popular here, and their annual engagement is always profitable. Charley's Aunt opens 9.

At the Bijou there was an entire change of specialty people, and the stock co. appeared throughout the week, closing 7 in Oliver Doud Byron's play, The Inside Track.

The Turkish Knights Extravaganza co., an ambitious organization, filled in week commencing 2 at the New Buck. The co. is an even one, and the bill up to date.

Felix Lamond, the English pianist, is announced for a recital at Music Hall 6.

Mittie Atherton, of the Rob Roy co., is a pleasing reminder of the Duff Summer season of opera given at the Auditorium; she was a popular member of that co.

A percentage of the week's receipts at the Bijou were generously donated by Manager Sackett to the Louisville Flower Mission, a worthy charity.

The mention made in a recent issue of THE MIRROR of an adventure of Tom Cooke, a member of Louis James's co., at a small town in the South was extensively copied in Louisville papers. Mr. Cook is an ambitious Louisvillian, member of a prominent family here, and is deservedly popular in his wide circle of acquaintances.

There has been a big sale of seats for the Nordica concert that will be given at Macauley's 16.

J. H. Donovan, chief usher at the Grand Opera House, is making a record with the press and the public in this his first season in the position to which he has been promoted.

Election returns were read from the stages of all the theatres here.

Stage Manager Norman Campbell, of the Jim the Penman co., made a decided hit in making the announcement from the stage at Macauley's. At one stage of the proceedings he paused, after a burst of excitement from the audience, and exclaimed: "This is worse than trying to act." The surroundings, his expression and the words used brought down the house.

CHARLES D. CLARKE.

MINNEAPOLIS.

At the Metropolitan Opera House Chauncey Olcott was seen in repertoire Oct. 29-31, opening in The Irish Artist to a good-sized audience. As usual, Mr. Olcott made an emphatic hit in the title role. He was in excellent voice and acted with a spirit that was contagious. His support was good. Georgia Busby was charming as Kate Malone. Etta Martin made a pleasing Widow Blake. Luke Martin was an admirable Jerry Sweeney and Paul Gilmore was seen to advantage as Edmund Dean.

Kathryn Kidder opened a three-nights' engagement 2 in Sans Gêne to a large and representative audience, and made a decidedly favorable impression. Her work was characterized throughout by originality and strength. Of the support Augustus Cook as Napoleon, Wallace Shaw as Fouche, Harold Russell as Lefebvre and Willis Granger as De Neipperg deserve special mention. The piece was handsomely mounted. Robert Mantell 5-7.

At the Bijou Opera House, Palmer's co. opened a week's engagement 1 in Trilby to two large houses, and repeated the success of last season. J. M. Colville made a decided hit with his artistic personation of Svengali; Douglas Lloyd was an effective Gecko; Marion Gray looked well as Trilby, but was not otherwise entirely equal to the requirements of the role; Lizzie Annandale was thoroughly good as Madame Vinard; Richard Ganthony caught the house as Taffy; Frank Rolleston was an ideal Laird, and M. C. Woodward a jolly Zou Zou. A Boy Wanted 6-14.

At the Lyceum Theatre, the Cook Twin Sisters co. gave a very commendable production of Uncle Tom's Cabin 2 to good business.

Paul Gilmore, of the Olcott co., is pleasantly remembered as an erstwhile member of the Bijou stock.

Nellette Reed, of this city, has joined the Deacon Brodie co.

Election returns were read from the stage of the several theatres 3 to crowded houses.

The Knox-All Club, an organization of congenial spirits, most of whom are Elks, entertained Chauncey Olcott 29 at the club quarters. The evening was pleasantly passed with song and story. Included in the guests were Mayor Pratt, Business Manager Schultz, of the Olcott co., and the Masonic Quartette.

F. C. CAMPBELL.

PROVIDENCE.

Rice's Excelsior, Jr., did a fair week's business at the Providence Opera House 2-7. It was presented by a good co., which included Carrie Behr, Joe Ott, Arthur Dunn, Yvette Violette, Madge Dean, and David Abrahams. A large share of the honors went to Mr. Abrahams, who impersonated the St. Bernard dog. His was an excellent piece of work. Empire Stock co. in repertoire 9-14.

The Last Stroke was seen for the first time in this city at Keith's Opera House 2-7, and attracted good-sized audiences. It is a stirring play and has several effective climaxes. Frederic De Belleville, Howell Hansel, Oscar Eagle, Scott Cooper, Esther Lyon and Leonora Bradley played the leading parts capitally, and Harry Mills, Maribel Seymour, and Otis Turner were very amusing in the light comedy roles. The piece was well staged with remarkable realistic scenery. Joseph Hart in A Gay Old Boy 9-14.

N. S. Wood returned to Lothrop's Opera House 2-7 and presented The Orphans of New York to good-sized audiences. The star was seen in the role of Shiner or Percy Atwood, and gave a very satisfactory performance. William Frederick, Frank Lawrence, Estelle Keene and the Stock co. gave good support. Peck's Bad Boy 9-14.

The staff at our new vaudeville theatre, the Columbia, is as follows: R. A. Harrington, proprietor and manager; H. I. Dillenback, press agent; William Harrington, treasurer; Ben Dodge, stage manager; H. D. Nelson, door-keeper; Leon Fairbrother, orchestra director, and Fred Young, chief usher.

Election returns were announced from the stages at all our theatres 3.

At the invitation of Manager J. T. Pynes, the Brown and Yale football team occupied boxes at Keith's 7, and witnessed the closing performances of The Last Stroke.

HOWARD C. RIPLEY.

GALVESTON.

Political excitement reached its height last week and theatricals were consequently forced into minor consideration. The first to feel its effects were Jane Coombs and Jeffreys Lewis, who were at the Grand 26 in Bleak House. An intelligent though undersized audience witnessed the performance, which as far as the efforts of the star went, was very good. The supporting co. was not up to the required standard. Bancroft the Magician paid his initial visit 27, 28 and enjoyed fairly good remunerative returns, all things considered. The entertainment presented was pleasing throughout and the stage setting superb. The Private Secretary 29 attracted a goodly number of old acquaintances and made some new friends. The comedy, though not as well acted as on former occasions, seemed to please equally as well.

A Milk White Flag 30, 31 proved the event of the week and will go on record as the gem of the season in its particular line. It is seldom that a farce-comedy has been so perfectly and satisfactorily presented here, and the enthusiastic reception accorded it was well-merited. The opening house was big, but subsequent attendance affected by a heavy rainstorm. Matt B. Snyder, the veteran stage-manager of A Milk White Flag, is well remembered here as performing similar duties in the old stock co. back in the 70's. He was taken in hand by several of his old friends and his short stay made as pleasant as possible. Next week, Frederick Warde.

C. N. BROOK.

ATLANTA.

The attractions at the Lyceum during the week ending Oct. 31 have all been of the fun-making order. Augustus Thomas's A Night's Frolic was presented 29 at a matinee and evening performance to good audiences. The co. succeeded in giving an acceptable entertainment.

Barlow Brothers' Minstrels played to large audiences at the Lyceum 30, 31, and matinee. Quite a good many specialties were introduced, and the performances as a whole were very pleasing.

The employes of the Lyceum did an act of charity last week that is worthy of note. A lad known about town as the "Kid Orator" died penniless. No one claimed the remains, so the body was sent to a medical college for scientific purposes. This disposition of the body touched a tender spot in the hearts of the Lyceum employes, and, together with Manager Sharp, they raised a fund for defraying the expenses of a decent burial.

Roland Reed opens his engagement of three performances 4. The Wrong Mr. Wright and The Politician will be given.

A Bowery Girl, with Florrie West in the title-role, will be seen 6. Lewis Morrison comes to the Lyceum 11, 12. Hoyt's A Milk White Flag 13, 14 and matinee.

Ringling Brothers' Circus, for the first time in Atlanta, showed to full tents 2 and matinee. It has been sometime since any knights of the sawdust have been here, and this tended largely towards making the engagement a great pecuniary success.

The Baldwin-Melville co. in repertoire opened a week's engagement at the Lyceum 2. The first play, The Devil's Web, succeeded in drawing an immense audience, the S. R. O. sign being hung out before the curtain rose.

Under its present management the New Lyceum Theatre has been signally successful thus far in the season, and this has been due largely to the untiring efforts of Manager Sharp.

J. V. DUNLAP.

MILWAUKEE.

The Gay Parisians was the election attraction at the Davidson, opening 1 to a good house; business continued satisfactory during the balance of the engagement. The work of W. J. Ferguson as Joseph Pinglet is of the highest order and was greatly appreciated. Mrs. E. J. Phillips is an actress of the old school, and the part of Angel que was handled by her in a finished manner. Sadie Martinot played Marcello in an artistic way. Charles B. Wells as Paillard and James O. Barrows as Mathieu were entirely satisfactory. In Gay New York 6-11.

Mathews and Bulger have repeated the remarkable record at the Bijou 1-8 which they established on their previous engagement. To play a return engagement in less than six weeks and receive the patronage that has been accorded them is the best proof possible that At Gay Coney Island is highly pleasing to those who enjoy light comedy. The Dazzler follows 8-14.

The Vaudeville bill presented at the Academy 1-7 has been above the average, and is composed of the Pomalo Brothers, the Sidmans, Tony Fernandez, Morrison and Markey, Barlow Brothers, the Ryders, the Clarks, and Lottie Dietrich. Manager Webster was alive to the occasion on election night, giving a midnight matinee at which the returns were read between the different specialties. A very large number of people took advantage of this pleasant way of hearing the results and at the same time enjoying a good performance.

The members of the At Gay Coney Island co. were treated to a very pleasant excursion over the lines of the Street Railway Co. 2. The director's car, which is probably one of the finest street cars ever built in this country, served to transport the co. to the National Soldiers' Home, Lake Park, and other points of interest around the city. A palatable lunch was served en route, and a jolly good time was had by everyone. The co. seemed to greatly appreciate the consideration shown them by Superintendent Linn and the Street Railway Co.

E. T. MCDONALD.

CHARLESTON.

Gala week brought a crowd of rural visitors to the city and a harvest of dollars to the theatrical cos. which were fortunate enough to have engagements at the Academy of Music. Twelve performances were given during the week, and Manager Keogh's box-office receipts were considerably swelled in consequence.

Murray and Mack, the clever Irish duetists, backed by a strong team of pretty girls, delighted large audiences Oct. 30 and matinee.

The largest Saturday night audience that the Academy has held in a long time greeted Roland Reed 31 in The Wrong Mr. Wright, and this, too, despite an advance of prices. Both the star and Miss Rush have congenial roles in the new piece. Indeed, they have never appeared here to such advantage. Mr. Reed was compelled to make a speech in response to the numerous encores.

Manager Keogh, fortunately, has no counter election offerings. Emily Bancker 5; Richards and Pringle's Minstrels 7; Baldwin-Melville 9-14.

R. E. Golden, representing Emily Bancker, and L. A. Weddle, in behalf of the Georgia Minstrels, were here last week.

Manager Frank Oakes Rose, who successfully directed Pain's Cuba spectacle during gala week, left for New York 2. He expects to return in December to coach some local amateurs in a grand society production of Rosedale for the benefit of the Young Men's Business League.

Ringling Brothers' Great Circus will be here for the first time 7.

R. M. SOLOMONS.

OMAHA.

Madame Sans-Gêne opened a half week's engagement at the Creighton Oct. 29 to a well-filled and appreciative house. The co. is an unusually large one, and quite above the ordinary in ability. The stage settings and costumes were remarkably rich. The leading parts are taken by Kathryn Kidder, Augustus Cooke, Harold Russell, Wallace Shaw and Willis Granger, and the principals were recalled four times at the close of the second act. Canary and Lederer's In Gay New York prospered 1-2, and met with a hearty reception. There are no drones in the co., and the energy and agility of Lucy Daly, Lee Harrison and David Warfield are undeniable. William J. Bryan closed his campaign with a fifteen-minute speech after the performance 2, and the spectacle was one never to be forgotten by those who saw it. The Gay New York girls in their short skirts, the men with their wigs and odd costumes, made a strange background for the orator. Walker Whiteside 8-11, Thoroughbred 12-14, Prisoner of Zenda 16, 17.

At the Boyd the Old Homestead co., under the management of Frank Thompson and William Warmington, opened a two nights' engagement 3 to a large house. John Barker makes a very good Joshua and Fred Clarke is amusing as Cy Prime. The co. is quite acceptable, and it is probable that the engagement will be a profitable one. Gay Coney Island 15-18.

RIN. WALL.

JERSEY CITY.

Girl Wanted was presented at the Academy of Music 2-7 by Frank Bush and co. to good houses. A lot of specialties are introduced, and Mr. Bush works hard to please his patrons. The Darling Sisters do a remarkably good dancing act; John and Harry Dillon do a monologue full of new and timely gags; Ola Hayden is a vocalist with a phenomenal contra tenor voice; Joe Hayden and Queen Hetherton do a refined sketch, and William Mason and Shorty Healy do a funny act. Ed Chrissie plays the old man with ability, and Frank Bush has a lot of new stuff. James A. Herne in Shore Acres 9-14; James O'Neil in repertoire 16-21.

During James O'Neill's engagement at the Academy 16-21 he will be seen in Virginius, Monte Cristo and The Lyons Mail.

An illuminated trolley car is now being run from Paterson and Rutherford direct to the Lyric Theatre, Hoboken, each evening.

George Clarke, former advertising agent of the Bon

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Ton Theatre, has accepted a like position at the Grand Opera House, New York.

James A. Herne will give but one matinee during his engagement at the Academy of Music 9-14.

Felix Morris and his wife are at present domiciled in this city. Mr. Morris has signed with Frohman's Lyceum co. for this season, to open Dec. 1.

Business at the local theatres election day was big.

WALTER C. SMITH.

DENVER.

The theatres offered us no novelties week commencing Oct. 25 and this combined with the inclement weather and the nearness of election day may be held accountable for the merely fair business that is being done. Darkest Russia is at the Tabor and The Defaulter at the Orpheum, while the Broadway, which has been dark the fore part of the week will open 29 for three nights and matinee with Corinne and her co. Steve Brodie comes to the Tabor with his Bowery, while Humanity will hold forth at the Broadway that week. As a special feature and in conjunction with Humanity, La Loie Fuller will appear at the Broadway next week. As both of these attractions are under W. A. Brady's general management, the combination becomes possible.

E. Remenyi, the famous violinist, is in town resting. He is on his way to Los Angeles.

LATER.—It has been an exciting time theatrically this week. One might go On the Bowery at the Tabor, get Kidnapped at the Orpheum, or see Humanity done up in five acts at the Broadway. Truly a feast of reason and a flow of soul.

Mr. Brodie was accompanied by some excellent scenery by John H. Young, *entr'acte* music by Ferdinand Stork's orchestra and a very inferior supporting co.

At the Broadway Sutton Vane's Humanity, which is quite a well constructed melodrama, albeit upon conventional lines, opened 2 to a large audience. The leading roles are portrayed capitally by Joseph R. Grismer and Phœbe Davis. The supporting co. is scarcely adequate, although Hardee Kirkland and C. J. Williams were fairly good. Between the acts La Loie Fuller danced and made a tremendous hit and created a genuine sensation.

The Orpheum again offers the National Stock co. this week, the bill being Kidnapped, which is drawing good business.

The Lyceum co. of players will present The Prisoner of Zenda at the Tabor week of 9, with James K. Hackett and Isabelle Irving in the leading roles, and Eugene Tompkins's Black Crook will be the bill at the Broadway.

There are rumors that a stock co. will be placed in the Broadway for a season of six weeks, commencing about the middle of November, but there is nothing definite as yet.

L. H. Bickford, the dramatic critic of the Denver *Times*, has a story in the November *Munsey's Magazine*, entitled "In the Next Cell."

Clarence Brown, who has been long identified with the Broadway box-office, and is a popular young man, has severed his connection with the theatre and goes to Colorado Springs to accept a position with the D. and R. G. Railroad.

The Corinne Extravaganza co. closed a successful engagement of four nights and matinee at the Broadway 1; Joe Cawthorne scored heavily.

Loie Fuller and party occupied a box at the Corinne performance 31.

All the theatres had special wires election night, and returns were read between the acts.

Robert Morris, a local actor of good repute, left 26 to join the Pittsburg Stock co. with whom he goes as assistant stage manager.

F. E. CARSTARPHEN.

SAN FRANCISCO.

The Tabors opened their second week Oct. 25-31 at the Baldwin in Romeo and Juliet to excellent business.

Tennessee's Pardner opened at the Columbia 26 for a two weeks' run. Business was good.

Following Tennessee's Pardner comes Corinne and her Hendrick Hudson, Jr.

Babes in the Wood is doing its second week at the Tivoli with new songs and specialties. It has been cut and changed until it is hardly recognizable, but much improved. It has had big business so far.

The Ugly Duckling has proved such a success at the Alcazar that it will be allowed another week's run. Next week Augustin Daly's comedy, Love on Crutches, will be presented.

Morosco's Grand Opera House for 25-31 has The Captain's Mate in which Florence Bindley introduces some good musical specialties. A big week is anticipated.

The California, which has been dark for some time, is to open 9 with Darkest Russia, which is to be given on an elaborate scale.

JAMES F. J. ARCHIBALD.

TOLEDO.

It has seldom been the privilege of Toledoans to witness a more pleasing farce-comedy than that presented at the Valentine Oct. 29-31 by Ignacio Martinetti, Frank Tannehill, Jr., and co., under the title of The Nancy Hanks. In addition to having a cleverly written play, full of bright sayings and funny situations, Messrs. Martinetti and Tannehill are supported by a co. which has few equals on the road. The Nancy Hanks has only one purpose, that is to make people laugh. Martinetti's Frenchman is a fine bit of character acting; Anna Boyd's soubrette songs were demanded time and again; Carrie Radcliffe made the most of her part, that of a new woman. The attendance was discouragingly light. The house was dark until 4, when Wilton Lackaye put on Dr. Belgraff for one night. The large audience gave the piece, which is heavy and gruesome, their closest attention. Mr. Lackaye and co. received curtain-calls after each act.

The Prodigal Father at the People's 1-4 proved very amusing. Business was good.

At the Auditorium, Anna Eva Fay begins an engagement 5.

The Collingwood, which was destroyed by fire, has been rebuilt, and is now booking for the season. A fine stage 60 feet wide, full sets of scenery, and all accessories have been added. Maude Wood Henry, formerly with Theo Thomas as press agent, is the manager.

C. M. EDSON.

INDIANAPOLIS.

At the Grand Opera House E. J. Henley in Deacon Brodie opened 2 to light business owing to election excitement.

George W. Monroe with A Happy Little Home began a three night's engagement at the English Opera House to a good audience 2. Election returns and a good performance brought out a large house 3.

Hyde's Comedians, being favorites in this city, have had no complaint to make during their stay at the Empire, which began 2. On the night of 3 two performances were given, at 8 and 11 P. M. The late performance taxed the capacity of the house.

On the Mississippi, with the usual quota of Ku Klux and pickaninnies, has played to large houses, the engagement closing 7.

Resident theatrical people are breathing easier now that the campaign is over, and hope that business will grow better. The star campaign speakers brought into this State by both parties have interfered greatly with business.

W. W. LOWRY.

PITTSBURG.

Kellar opened at the Alvin Theatre 2 and the engagement has been notably successful, large audiences being present at every performance. Joseph Jefferson will present Rip Van Winkle, Cricket on the Hearth, and Lend Me Five Shillings next week.

Bartley Campbell's Siberia was the attraction at the Bijou 2-7 and business was very large all week. Chauncey Olcott 9-14.

Haulon's Superba opened 2 to a packed house at the New Grand Opera House. Peter F. Dailey follows in A Good Thing.

At the Avenue the stock co. produced A Lesson in Love 2-7. Morris's Pony Circus made a great hit all week, and the vaudeville bill was of unusual excellence. Next week Niobe will be given by the co. Wood and Shepard, Mlle. Chester and W. Chester, Lew Bloom and Jane Cooper, Swan and Bambard, and others will be on the bill. Business continues large.

All the Comforts of Home was given by the co. at Hopkins's Duquesne Theatre 2-7. Lockhart's Elephants were on exhibition all week, and will remain another week. The co. will be seen in Fred Bryton's comedy-drama Forgiven.

The first concert of the Pittsburg Orchestra took place 6.

Ian Maclaren lectured at the Alvin the afternoon of 5.

J. E. DONNELLY.

CLEVELAND.

Palmer Cox's Brownies were the attraction at the Euclid Avenue Opera House week of 2, and will be followed by Hoyt's A Black Sheep, which opens 9 for three nights. Otis Skinner will be seen in A Soldier of Fortune 12, remaining till Saturday night. Thomas Keene will be the attraction for the first half of week of 16.

At the Lyceum Theatre the Byrne Brothers did a good week's business in 8 Bells. Kellar the magician will open for the week of 9, and Joseph Murphy and A Woman in Black will divide the week of 16.

Down in Dixie will open at the Cleveland Theatre 9, and be followed by The Cotton Spinner and A Bunch of Keys, each attraction holding the boards for half the week of 16.

Will Moxon, who was for many years advertising agent at the Lyceum Theatre, has been engaged as advance agent of Frank Daniels's production of The Wizard of the Nile.

It would now be an opportune time for the new theatre project to come to life, as both our leading theatres are under the direction of the same combination.

The Star Theatre will have Martell's South Before the War week of 9.

WILLIAM CRASTON.

NEW ORLEANS.

Hoyt's A Milk White Flag at the Grand Opera House 1-8 made a decided hit. All of Hoyt's productions are successes, and A Milk White Flag is no exception to the rule. The co. is a large one, and consists of numerous pretty girls and clever comedians. Business good. Rhéa in repertoire 9; The American Girl 16; Lewis Morrison 22.

The much heralded Fregoli, impersonating innumerable characters in lightning change manner appeared 1-7 in his inimitable performance. His like has never before been seen in New Orleans, and in consequence he has played to big business. Murray and Mack 9.

Sidney Grundy's Sowing the Wind, presented by an excellent co., played a week's engagement here 1-7 to good business. The co. includes Maud Hall, formerly of this city, and Marian Chvldera, a North Louisiana lady. Lillian Russell in The American Beauty 9.

John W. Hamilton, manager of the Lillian Russell Opera co., and Sanford B. Ricsby, representing Rhéa are in the city.

J. MARSHALL QUINTERO.

KANSAS CITY.

Lillian Russell made her first appearance in several years at the Auditorium 2-7, presenting American Beauty. Her co. is a splendid one, including Willard Simms, Jerome Sykes and Linyard Richieling. The costumes were showy and handsome. One of the additions to the Auditorium is a comfortable room for the members of the press. The Coates Opera House was dark 2-7. Alexander Salvini comes 9-14. Ward and Vokes in A Run on the Bank had large and pleased audiences at the Grand Opera House 1-7. Their co. has been materially strengthened. The Old Homestead appears 8-14.

The attraction at the Ninth Street Opera House 1-7 was Gus Hill's New York Stars. The co. included a long list of clever performers, all of whom were well received. The Defaulter 8-14.

FRANK B. WILCOX.

THEATRICAL MECHANICS' ASSOCIATION.

Cleveland Lodge 9, Theatrical Mechanics Association, held its eleventh annual dancing reception, at Germania Hall, Cleveland, Oct. 28. Over one hundred and fifty couples were present, including members of the Brownies, Rentz Santley, Paul Cazeneuve, and Midnight Bell companies. The Stage Hand's Union of Cleveland will hold their annual reception Nov. 25.

Week of Nov. 16, pay week, is all open; also Christmas, at the Grand Opera House, Carbondale, Pa.; 50,000 people to draw from. Mines and shops all working full time.

TO THE MEMBERS OF THE Actors' Society of America

In pursuance of a request made and signed by more than thirty members of the Actors' Society, all of good standing, which said request was presented in writing to me this day, I hereby call a special meeting of the Actors' Society of America for November 10th, 1896, at 2 o'clock P. M., at the Broadway Theatre in the City of New York, in the conformity with Section 3 of Article I of the By-Laws.

The objects for which said meeting is called are:

1. To present and discuss resolutions voicing the sentiments of this Society for the proper recognition of the actor's art as a necessary factor towards the highest civilization and the placing of the actor's calling before the public in a position of respected dignity.

2. That letters and expressions of sympathy from prominent individuals who are interested in the objects of this Society may be presented before the Society.

3. That speakers of note may be introduced to address the Society upon subjects of interest to its members.

4. That the scope and aims of our Society may be clearly put before the actors of America and the public at large through the press with a view to removing prejudices and increasing our membership.

N. B.—Members are required to present their cards. Cards of invitation for persons not members will be furnished by the Secretary upon request.

Very respectfully,

JNO. MALONE, President.

New York, Oct. 30, 1896.

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CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—McDonald's Theatre (G. F. McDonald, manager): Rhéa supported by a good co. presented Mary Stuart to a select audience 2. Hoyt's Milk White Flag 11.

SELMA.—Academy of Music (B. F. Toler, manager): Rhéa in Josephine 3; excellent performance to fair business. Barlow Brothers 6; Private Secretary 11.

MOBILE.—Theatre (J. Tannenbaum, manager): Frederic Bryton, return engagement, Oct. 28 to small but appreciative audience. Sowing the Wind 30, 31; good performance, small house. A Bowery Girl 2 delighted the gods and drew a fair house. Murray and Mack 6, 7.—Item: Mrs. Tannenbaum has returned from the North.

ARKANSAS.

FORT SMITH.—Grand Opera House (C. J. Murta, manager): Ward and Vokes Oct. 30; excellent performance to well-filled house.

HELENA.—Grand Opera House (Newman and Ehrman, managers): Walker Whiteside in Hamlet Oct. 26; good business; universal satisfaction. Charles H. Yale's Twelve Temptations 28; crowded house; performance good.

PINE BLUFF.—Opera House (F. F. Rosenberg, manager): Dixie Land Oct. 27; topheavy house; poor performance. Walker Whiteside in Eugene Aram 29; full house; co. and performance gave best of satisfaction. Coste and Lang 30; fair house; good performance. Al G. Field's Minstrels 4.

HOT SPRINGS.—Opera House (J. W. Van Vliet, manager): Dixie Land, with McIntyre, Heath and Lizzie Evans, Oct. 29; poor business. Yale's Twelve Temptations 30; fair house. The Other Man's Wife 31; light house. Al G. Field's Minstrels 2; 8 Bells 3; Fred Warde 7; Rhea 13; Sowing the Wind 18; American Girl 19.

JONESBORO.—Malone's Theatre (W. J. Malone, manager): Walker Whiteside and co. opened this new theatre Oct. 30 with a splendid production of Hamlet; house well filled. L. F. Copeland 3; Al G. Field's Minstrels 5.

LITTLE ROCK.—Capital Theatre (Roy L. Thompson, manager): Yale's Twelve Temptations Oct. 30; big business. Bert Coote and Nick Long in The Other Man's Wife 2; fair business. Al G. Field's Minstrels and Utopia 3; big house matinee; packed house night. Election returns read from the stage.—Item: Mr. Field attended a social session of Little Rock Lodge of Elks, and was the recipient of marked attention.

ARIZONA.

PHOENIX.—Phoenix Opera House (Dr. G. K. Keefer, manager): The Wilbur Stock co. closed a week's engagement with The Pearl of Savoy Oct. 24 to good houses: creditable performances. Faust 3; Sidney R. Ellis, in Darkest Russia 14.

CALIFORNIA.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): The Frawley co. presented Charity Ball, Two Escutcheons, and The Wife to fair business Oct. 26-28. Town Topics 31.—San Diego Theatre (Dodge and Beasly, managers): Finnegan's Fortune to fair business 27, 28.

FRESNO.—Barton Opera House (R. G. Barton, manager): Town Topics Oct. 30 to a fair house. Frawley co. in Senator 2.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): The Prisoner of Zenda concluded a four-nights' engagement Oct. 29, doing excellent business. Alabama Nov. 2-4.—Burbank Theatre (Edward Malim, manager): William L. Roberts and Olive Martin in an elaborate production of Don Cæsar de Bazan closed a limited engagement to fair business 31. Town Topics week of 1.

OAKLAND.—Macdonough Theatre (Mark Thall, manager): Broadway Comedians in Town Topics to fair business Oct. 26, 27. Beatrice Norman and James Tenbrooke made a hit in their specialty. The Frawley co. 5-7.—Oakland Theatre (F. W. Bacon, manager): L. R. Stockwell, supported by the Bacon co., 26-31 to excellent business. During the engagement The Magistrate and Uncle Tom's Cabin will be produced. The White Squadron, The Land of the Midnight Sun, She, Midnight Alarm, and The Fire Patrol are underlined.

COLORADO.

PUEBLO.—Grand Opera House (S. N. Nye, manager): Corinne Extravaganza co. Oct. 27 in Hendrick Hudson, Jr., to a crowded house. Steve Brodie in On the Bowery to good business 30.

GREELEY.—Opera House (W. A. Heston, manager): Charles Schilling's Minstrels Oct. 29 to small business; good co. House dark 2-7; The Fast Mail 12.

LEADVILLE.—Weston Opera House (A. S. Weston, manager): On the Bowery with Steve Brodie Oct. 28 to good business. Mr. Brodie as leading man and William Mitchell as the tramp are good. The Corinne Extravaganza co. with Corinne in Hendrick Hudson Jr., 2. Darkest Russia under the direction of Sidney R. Ellis 4.

ASPEN.—Wheeler Opera House (J. J. Ryan, manager): Steve Brodie's On the Bowery was presented to a good audience Oct. 27. House dark 7.

VICTOR.—Opera House (J. A. Quinn, manager): National Stock co. in the Vagabond Oct. 24 to a good house and in Streets of New York 25 to fair house.

COLORADO SPRINGS.—Opera House (S. N. Nye, manager): Corinne to S. R. O. Oct. 25; everyone pleased. Steve Brodie in On the Bowery to fair business 31.

CONNECTICUT.

HARTFORD.—Parsons's Theatre (H. C. Parsons, manager): Large and fashionable audiences witnessed the finished performance of E. M. and Joseph Holland Oct. 30, 31 in A Superfluous Husband, 1871, and A Social Highwayman. Hi Henry's Minstrels, matinee and evening, 3 gave a unique performance to packed houses. The singing and music was a feature, and far above that of the average minstrel co. Paradise Alley 9; Jewett, magician, 10; Nettie Bourne 11, 12.—Hartford Opera House (Jennings and Graves managers): A Baggage Check, introducing many lively specialties, was greeted by a packed house 29. The Black Patti Troubadours 30, 31 gave a most interesting performance, the members of the co. displaying rare vocal and comedy talent. Black Patti possesses a sweet and sympathetic soprano voice. The co. sang in concert Sunday evening, and received liberal applause from the large audience assembled. William Jerome's Herald Square Comedians presented a vaudeville bill 2, 3 which pleased topheavy houses. The Octoroons 4, Shannon of the Sixth 5.—Items: Notwithstanding the excitement of election night and the counter attractions of bulletins displayed by each newspaper, both theatres did good business. At Proctor's the house was kept open until midnight. The vaudeville co. at the Hartford repeated the performance of the evening, the second bill commencing at 11 o'clock and lasting until 3 A. M. Returns were read to the immense throng that occupied every available space.—Nettie Bourne will make her debut as a star at the Middlesex Theatre, Middletown, 9. She is under the management of Allen Willey, formerly editor of the Hartford Sunday *Globe*, and O. Eugene Wilson, for several years on the Hartford *Times* reportorial staff, is in advance. A number of Manager Willey's old newspaper confreres will go to Middletown on the opening night. A. Dumont.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): Pudd'nhead Wilson 2 was well patronized. Co. satisfactory. Denman Thompson and George Ryer's The Sunshine of Paradise Alley 3, 4. Co. excellent; scenery good. Edward Harrigan in Marty Malone 5.—Grand Opera House (G. B. Bunnell, manager): The Fatal Card Oct. 30, 31 drew big houses and proved acceptable. W. H. Powers and a strong co. in Shannon of the Sixth 2-4 to immense houses. A Night at the Circus 5-7.—Items: Frank M. Bunce, treasurer of the New York Lyceum Theatre was buried at his home in this city 1.—Edward Torpay, a well-known opera singer, died at his home here Oct. 27.—Dave Thomas, formerly press agent with the Barnum Show, died here 2.

BRIDGEPORT.—Park City Theatre (Mary E. Hawes, manager): Paradise Alley was surprisingly well presented 2 to a large house. Pudd'nhead Wilson, by an unusually capable cast, had big business 3, despite election day excitement, though Theodore Hamilton in the title-role, and Eleanor Moretti earned unusual applause. Harrigan in Marty Malone 4. William Jerome and co. in Town Talk 6; The Sporting Duchess 9, 10.—The Auditorium (Mary E. Hawes, manager): Black Patti's Troubadours Oct. 29; A Baggage Check 30-1 had large and well-satisfied audiences. A Night at the Circus 3, 4 broke the house record for matinee business 4, and is an excellent attraction. The Two Orphans opened 5 for three days, with daily matinees. Lillian Kennedy 9, 10. Thornton's Vaudevilles 11, 12; Hogan's Alley 13, 14.

BRISTOL.—Opera House (C. F. Michaels, manager): House dark 2-4. Hi Henry's Minstrels 5.

NORWALK.—Opera House (F. W. Mitchell, manager): Edward Harrigan, with his New York co. and his original scenery in Marty Malone 3 to a packed house. Hogan's Alley 9; Coon Hollow 12.

TORRINGTON.—Opera House (F. R. Matthews, manager): Rice's Comedians opened 2 for week to packed house. Fair co. After the regular performance 3, another performance took place, consisting of vaudeville by members of the co., assisted by J. Broos's (local) Stereopticon, during which election returns were given out.

DANBURY.—Taylor's Opera House (T. A. Shear, manager): Edward Harrigan in Marty Malone 6; Red Stocking 13; Peck's Bad Boy 16; Trip to Chinatown 18.

MIDDLETOWN.—The Middlesex (Middlesex Assurance co., managers): Sunshine of Paradise Alley did a large business 5. James J. Corbett 12.—The McDonough (J. C. Southmayd, manager): Gilded World 9, 10. New York Vaudeville co. 12-14; Hogan's Alley 19.—Item: E. Eugene Wilson, for some time city editor of the Middletown *Herald*, is now press agent of the Nettie Bourne co.

NEW LONDON.—Lyceum Theatre (Ira W. Jackson, manager): McKee Rankin's New York As It Is 4 to fair audience and good satisfaction. Neil Burgess 6; Pudd'nhead Wilson 7; Nettie Bourne 10; Harrigan 12; Tim Murphy 13.

NORWICH.—Broadway Theatre (Ira W. Jackson, manager). Fanny Rice in At the French Ball drew a fair house Oct. 30. Miss Rice is nothing if not vivacious, and the version of the comedy now presented gives her excellent opportunities. The co. includes several specialists who are clever, and the whole performance was bright and spirited. McKee Rankin 4; Neil Burgess 6.

WILLIMANTIC.—Loomer Opera House (John H. Gray, manager): House dark 2-6.

WATERBURY.—Jacques Opera House (Jean Jacques, manager): Susie Kirwin and her Opera co. commenced a week's engagement 2 in Madame Favart to an audience which completely filled the theatre. During their engagement they will sing Two Vagabonds, Carmen, and The Queen's Lace Handkerchief. Edward Harrigan 9; Tim Murphy 10; Lillian Kennedy 11.

SOUTH NORWALK.—Hoyt's Opera House (I. M. Hoyt, manager): The Vitascope co. Oct. 29-31; fair business. Blaney's A Baggage Check 2 to good house.

NEW BRITAIN.—Russwin Lyceum (Gilbert and Lynch, managers): Waite Comedy co. closed their two weeks' engagement Oct. 31, having played to over $3000. Zaeo and a specialty co. 2-4; fair business; Sunshine of Paradise Alley 7. Harrigan in Marty Malone 11; Ida Fuller 12; Waite Comic Opera co. week of 16.

WINSTED.—Opera House (J. E. Spaulding, manager): Sawtelle and Meech's Comedy co. opened here 2 to large business.

STAMFORD.—Grand Opera House (I. M. Hoyt, manager): Edison's Vitascope and Specialty co. 5, 6 to large houses; performance good. Frohman's Honors Are Easy 7; Gilmore and Leonard in Hogan's Alley 12.

DELAWARE.

WILMINGTON.—Grand Opera House (Jesse K. Baylis, manager): Too Much Johnson came Oct. 31; fair business. Held by the Enemy 4; good business. Corse Peyton 9-14; Miss Philadelphia 16; The Great Diamond Robbery 18, 19; Land of the Living 23.—Bijou Theatre (John Simone, manager): The Fair Sex Feature co. 2-4; light business. The Air Ship 9-11; the New Henry Burlesque co. 12-14; Wills and Hastings Vaudeville co. 16-18; the Night Owls 19-21.

GEORGIA.

SAVANNAH.—Theatre (Charles D. Coburn, manager): Sidney Grundy's charming play, Sowing the Wind, was produced for the first time in this city by Julius Cahn's admirable co. Oct. 26 to a fair-sized and appreciative audience, and scored an artistic triumph. The work of Herbert Sears, Thomas Whiffen, Walter Green, and Maud Edna Hall earned them several curtain calls. Miss Hall was the recipient of a beautiful basket of flowers. Roland Reed, accompanied by Isadore Rush and a good co., presented George Broadhurst's comedy, The Wrong Mr. Wright, 30 to a large audience at advanced prices. As a laugh producer the piece is a dire failure. Mr. Reed and his fine co. are seen to better advantage in The Woman Hater and The Politician. Two fair-sized audiences were amused at the antics of Murray and Mack 31 in Finnigan's Courtship. A Bowery Girl 11; Robinson Opera co. 12, 13; Georgia Minstrels 14; A Milk White Flag 16; Private Secretary 18.

GRIFFIN.—Olympic Theatre (L. Patterson, manager): House dark.

COLUMBUS.—Springer Opera House (Springer Brothers, managers): Mlle. Rhéa Oct. 31, matinee and night, to a large and well-pleased audience. Punch Robertson (pirate) week of 2.

ATHENS.—Opera House (H. J. Rowe and Co., managers): A Night's Frolic to poor business Oct. 30. A Karnival of Kemme ce. by local talent, under the direction of Professor Basel, 4, 5.

ALBANY.—Sale Davis Opera House (H. T. McIntosh, manager): Rhéa in Josephine Oct. 28 to capacity of the house. Punch Robertson in pirated repertoire 29-31. A Night's Frolic, booked for 2, canceled.

AMERICUS.—Glover's Opera House (Bloom Brown, manager): Rhéa in Josephine Oct. 30 to very large and delighted audience.

ROME.—Nevin's Opera House (James B. Nevin, manager): Barlow Minstrels to crowded house 2; performance good.

IDAHO.

POCATELLO.—Opera House (Watson and Kinport, managers): Fast Mail Oct. 31 to fair house. Audience well-pleased. Shorer Medicine co. for two weeks. Tornado 14; Si Perkins 16.

WALLACE.—Opera House (Richard Daxon, manager): Mahara's Minstrels Oct. 27 to fair business. Side-Tracked 3.

BOISE CITY.—Columbia Theatre (James A. Pinney, manager): Fast Mail Oct. 30 to fair business. Tornado 13; Si Perkins 17.

ILLINOIS.

PEORIA.—The Auditorium (Augustin Neuville, lessee): The King and Sawyer's Comedians week of Oct. 26 to fair business; co. good. Lester and Williams's My Jack co. opened 2 to nice house and gave good satisfaction. They gave two complete performances and read election returns from the stage to good houses. The May De Lorne Dramatic co. 9-11, presenting The Boy Detective, the James Boys, and Crime and Its Penalty. Joseph Callahan co. 12-14 in The Lost Paradise.—Grand Opera House (Chamberlin, Barhydt and Co., managers): The Wood Jersey co. week of Oct. 26; only fair business; co. good, but too much election. The Gormans 4; The Thoroughbred, with Thomas Q. Seabrooke, 5; The Hustler 6; Mathews and Bulger's At Gay Coney Island 11; Jolly Old Chums 12, 13.

EAST ST. LOUIS.—McCasland's Opera House (Frank McCasland, manager): On the Mississippi drew two big houses 1; performance fair. Fallen Among Thieves 8; The Hustler 15; Steve Brodie 22.

ROCKFORD.—Opera House (C. C. Jones, manager): In Mizzoura pleased a small house Oct. 31.

JACKSONVILLE.—Grand Opera House (Ravenscroft, manager): McFee's Matrimonial Bureau Oct. 28; fair house.

QUINCY.—Empire Theatre (Chamberlin, Barhydt and Co., managers): Spooner Dramatic co. 2 opened a week's engagement to crowded and well-pleased houses at popular prices. Thomas Q. Seabrooke in Thoroughbred 4.

AURORA.—Opera House (J. H. Plain, manager): Dark Oct. 26-31.

LINCOLN.—Broadway Theatre (Cossit and Foley, managers): Twelve Temptations Oct. 24; large house; excellent performance. Eddy Foy 4; Gay Coney Island 10; Robert Mantell 17; Gordon Comedy co. 23-28.

STERLING.—Academy of Music (M. C. Ward, manager): M'Sorley's Twins Oct. 26; packed house; audience pleased.

STREATOR.—Plumb Opera House (J. E. Williams, manager): Dark week of Oct. 26.

ALTON.—Temple Theatre (W. M. Sauvage, manager): The Clara Schumann Ladies' Orchestra gave three performances Oct. 24, 25; very fair business. Charles H. Yale's Devil's Auction 28; packed the house to the doors. Jolly Old Chums 8; A Bowery Girl 15; E. J. Henley in Deacon Brodie 16; Lost Paradise 22; Charley's Aunt 23; Bert Coote in The Other Man's Wife 29.

LA SALLE.—Zimmermann Opera House (E. Zimmermann, manager): House dark 1-7; Lost Paradise 8.

EFFINGHAM.—Austin Opera House (Warren and Austin, managers): Dark 8-14.

SPRINGFIELD.—Chatterton's Opera House (R. J. Chatterton, manager): Thoroughbred 3; Merry World 5; The Hustler 7; Green Goods Man 10; Rob Roy 12.

BLOOMINGTON.—New Grand (C. E. Perry, manager): Eddie Foy in Off the Earth 3; good business. Sol Smith Russell 18; Bowery Girl 20.

WAUKEGAN.—Grand Opera House (George K. Spoor, manager): J. J. Conness Vaudeville co. Oct. 30 was one of the best of its kind here this season; all the members were artists in their line; fair but well-pleased audience. Edmonds Railroad Jack co. 9; Fiske Jubilee Singers, under the auspices of the Y. M. C. A., 10; John Stapleton co. 16.

GALESBURG.—The Auditorium (F. E. Berquist, manager): Ian McLaren lecture, Oct. 31; receipts, $1000. Gorman Brothers in Gilhoolys Abroad 3; large attendance. Thomas Q. Seabrooke in Thoroughbred 6; McFee's Matrimonial Bureau 11; Ladies' Minstrels, local, 13, 14; Rob Roy Opera co. 16; Ward and Vokes 18; Old Homestead 20; Redpath Concert co. 21.

LITCHFIELD.—Rhodes' Opera House (Hugh Hall, manager): Dark week ending Oct. 31.

DIXON.—Opera House (F. A. Truman, manager): Dairymaids' Carnival Oct. 30, 31; large attendance.

INDIANA.

NEW ALBANY.—Opera House (J. D. Cline, manager): The continuous performance given Election night packed the house to the doors, and lasted nearly all night. The specialties were all well executed, and the performance throughout gave entire satisfaction. The co. was largely composed of members of the disbanded Diamond Breaker co. John M. Phillips rendered several excellent specialties, and made the hit of the evening. R. V. Prosser by request sang "Don't Tell Her That You Love Her," and scored his usual success. Charles Tingay was well received in his clever impersonations, and also recited "A Lock of Hair" in an excellent manner. John A. Boone created much laughter by his "make-up on the stage," and with his "talks" and impersonations made himself a favorite. Rai Norman sang several catchy ballads, and together with John Phillips appeared in a short sketch entitled Two Tramps, which was appreciated. The others worthy of mention were Bertha White, Harry Cuscaden, and Alma Boersig. Si Plunkard 10; Ada Gray in East Lynn 26.—Items: W. J. Boisier, agent of Si Plunkard, is here billing his attractions. John M. Phillips leaves 7 for Boston.

BRAZIL.—McGregor Opera House (C. W. Shultz, manager): House dark week of 2. Eddie Foy in Off the Earth 12; Murray and Murphy in O'Dowd's Neighbors 17; Faust 20; Robert G. Ingersoll 30.

ELKHART.—Bucklin Opera House (David Carpenter, manager): Salter and Martin's Uncle Tom's Cabin Oct. 31; performance very good to a large house. Old Tennessee 3; very good performance to S. R. O.

NOBLESVILLE.—Wild's Opera House (C. C. Curtis, manager): House dark Oct. 26-31.

KOKOMO.—Opera House (F. E. Henderson, manager): Fast Mail, No. 2, Oct. 29; poor performance to poor business. McSorley's Twins 4; The Dazzler 7.

LAFAYETTE.—Grand Opera House (George Seeger, Jr., manager): The Clara Schumann Ladies' Orchestra Oct. 25-1 to good business. Edison Vitascope and American Vaudeville co. 3-5; Eddie Foy in Off the Earth 7.

HUNTINGTON.—Opera House (H. E. Rosebrough, manager): House dark week of Oct. 26. The Dazzler 6.

FRANKLIN.—New Opera House (H. H. Woodsmall, manager): House dark Oct. 24-31. Columbian Vaudevilles 2-4; John Ebing in Faust 19.

HARTFORD CITY.—Van Cleve Theatre (George Tait, manager): The Rajah gave a pleasing performance 2, but to very poor business. Columbia Vaudevilles 9; Ensign 12; Killarney and the Rhine 27.

PORTLAND.—Auditorium (A. D. Miller, manager): A Booming Town Oct. 31; fair house and good performance. Murray and Murphy in O'Dowd's Neighbors 10.

GOSHEN.—The Irwin (Frank Irwin, manager): House dark Oct. 26-31. Jim the Penman 6; Stetson's Uncle Tom's Cabin co. 11; Clay Clement 14.

FORT WAYNE.—Masonic Temple (Stouder and Smith, managers): The Rajah to fair business.—Item: The Empire Theatre opens for the season 2 with Mack's Vaudeville co in The Mistaken Senator.

EVANSVILLE.—People's (T. J. Graves, manager): McSorley's Twins drew fair house 1. Dixie Land 8.

ELWOOD.—Opera House (Joe A. Kramer, manager): House dark week of Oct. 31. Robert Wayne in repertoire 3-7.

VINCENNES.—McJimsey's Theatre (Guy McJimsey, manager): Ferguson and Emerick, surrounded by a capable co., presented McSorley's Twins to large and well-pleased house 2. Dancing by Gehrue Sisters proved the feature of the evening. Devil's Auction comes 9.—Item: Ferguson and Emerick contemplate putting a second co. on the road in McSorley's Twins.

MUNCIE.—Wysor's Grand Opera House (H. R. Wysor, manager): Yale's Devil's Auction Oct. 30 to good house.

BRAZIL.—McGregor Opera House (C. O. Shultz, manager): House dark week of 2.—Item: The returns were read from the stage Election night.

CONNERSVILLE.—Andre's Theatre (D. W. Andre, manager): The American Girl Oct. 27 to fair house; excellent co. Wilson Theatre co. 9-14 in repertoire.

SOUTH BEND.—Opera House (J. and J. D. Oliver, managers): Otis Skinner opened the season with Romeo and Juliet 2 to large house. Siberia 14.—Good's Opera House (J. B. Toms, manager): Salter and Martin's U. T. C. co. played to a fair house 30.—Item: Clarence Asbey, manager of the Asbey Gaiety Opera co., was here recently visiting his mother.

CRAWFORDSVILLE.—Music Hall (Townsley and Thomas, managers): McSorley Twins 3 to large business. Good performance. Clark's Vitascope 6; Eddie Foy 10.

FRANKFORT.—Columbia Theatre (G. Y. Fowler, manager): House dark Oct. 26-31. Clay Clement 18.

LOGANSPORT.—Dolan's Opera House (William Dolan, manager): A Straight Tip 7; Melville Sisters 9-15; Clay Clement 16; Murray and Murphy 20; Robert Mantell 21; Faust 23.

NEW CASTLE.—Alcazar Theatre (J. P. Thompson, manager): The American Girl fairly well pleased a good audience Oct. 29. The co. is not so strong as last year's. Columbia Vaudeville co. 5-7; Murray and Murphy in O'Dowd's Neighbors 11; Green Goods Man 20.

INDIAN TERRITORY.

SOUTH M'ALESTER.—The Capital Opera House (S. Crowl, manager): Uncle Josh Spruceby Oct. 28 to fair and pleased audience.

MUSKOGEE.—Turner Opera House (Hamson and Shepard, managers): Opened with Uncle Josh Spruceby co. Oct. 26 to S. R. O.; general satisfaction. Prof. A. M. Pickett, hypnotist, 2-7.—Item: Manager Shepard promises a good season.

IOWA.

BURLINGTON.—Grand Opera House (Chamberlin, Barhydt & Co., managers): Ferguson and Emerick in McSorley's Twins to good business Oct. 30. The skit is of a rough-and-tumble character, but was satisfactorily presented by a capable co. The Gorman Brothers in Gilhoolys Abroad 2 to light business. The Hustler 5; Seabrooke in Thoroughbred 7.

CEDAR RAPIDS.—Greene's Opera House (John F. Henderson, manager): The Gormans in Gilhoolys Abroad Oct. 30; business fair. Hamilton's Players pro.

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duced. In Wisconsin 2 to undeservedly small house. The Morgan Gilroy Stock co. appeared in Falstaff Up-to-Date and vaudeville 8 to S. R. O. Between the acts election returns were read in Gay New York 6. Mathews and Bulger 10; Wilson Lackaye 16.==ITEM: Alfred E. Aarons was in town 30, 31 and engaged the Cherry Sisters for Hammerstein's Olympia.

COUNCIL BLUFFS.—JOHANN OPERA HOUSE (Geo. N. Bower, manager): Chase-Lister co. week of Oct. 22 to good business. Woodwards 2 22; Haskell's Society Circus 28-28; Summer Blizzard 29.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Otis Skinner and his excellent co. presented Richard III. to a large and appreciative audience Oct. 26. Mr. Skinner, who assumed the title, was called before the curtain at the close of each act. The Gay Parisians 30 to a large and fashionable audience very much pleased.==ITEM: Miss Taaus was formerly teacher of Delcarte at Mount St. Joseph's Academy here, and is leading lady with Otis Skinner co.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Lillian Russell and an excellent co. in An American Beauty drew a large and well-pleased audience Oct. 29. The Old Homestead had a well-filled house 3.

DAVENPORT.—PUBLIC OPERA HOUSE (Chamberlain, Knott and Co., managers): The Gay Parisians Oct. 28 was well received by an audience of unusual size. The co. is exceedingly clever and the performance was well appreciated. The Spooner Dramatic co. closed a week's engagement 31 to light business. The Gormans in Gi hoolys Abroad gave a pleasing performance to good house.

DECORAH.—GRAND OPERA HOUSE (B. B. Mohr, manager): Gus Heege in A Yenuine Yentleman Dec. 3.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): House dark.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): The Curtiss Comedy co. 2-8.

MARSHALLTOWN.—ODEAN THEATRE (Ike C. Speers, manager): The Gormans in The Gilhoolys Abroad Oct 29 to fair house; good co.; excellent satisfaction, the specialties receiving great applause. In Missouri 3; Margon Gibner 4-7.==SHEP THEATRE (Heisen and Evans, managers): Hamler's Players at popular prices week of 26 to fair business; poor satisfaction.

FAIRFIELD.—GRAND OPERA HOUSE (M. F. Black, manager): Uncle Tom's Cabin co. Oct. 29, 30 to full houses. Sanford Dodge in Damon and Pythias 2 to a large audience.

BOONE.—PHIPP'S OPERA HOUSE (Ben B. Wiley, manager): Charles Temple's Comedians 16.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): The Redpath Grand Concert co., with Camilla Urso as the star.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Dark Oct. 26-31. Logan and Hamilton's Dramatic co. 2-7.==GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Kathryn Kidder in Madame Sans Gene 26; very large house at advanced prices; the production was excellent, and such royal mounting of a play has never before been seen here. They carry two cars of special scenery and props packed in forty-nine padded boxes made specially for the purpose to insure safe transit. The co., which is very large, travels in an elegant special car W. E. Gorman's A Green Goods Man 27; poor business; performance very good; John T. Hanson, Edwina, and Eva Lincoln and Frank Gillette deserve special mention. Palmer and Brady's Australia Trilby co. drew a hardly fair but well pleased house 28. The cast was excellent, though the scenery showed signs of travel. Eleanor Barry as Trilby, Jennie Reiffarth as Madame Vinard, Herbert Carr as Taffy, Charles Canfield as the Laird, Charles Kent as Svengali, E. W. Morrison as Gecko, and George Trader as Zou-Zou deserve mention, while the balance of the co. was very good. Lilian Coleman, the vocalist, rendered "Ben Bolt" very satisfactorily. Powhatan, a very tuneful little operetta, by local talent, for benefit of the local Free Kindergarten, drew two enormous houses 30, 31. Charley's Aunt 4; Walker Whiteside 6.==ITEM: Kathryn Kidder completely captured all who met her with her charming manners. T. R. HYATT.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager). Dark Oct. 25-31. Yale's Twelve Temptations 11.

WELLINGTON.—WOODS OPERA HOUSE (Asa M. Black, manager): A. J. Sharpley's repertoire co. 2-7 at popular prices.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): Johnnie Pringle played to fair business Oct. 26-28.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (William Bowman, manager): The American Dramatic co. Oct. 25-31; Charley's Aunt 1; Walker Whiteside in Hamlet 4.

WINFIELD.—GRAND OPERA HOUSE (F. B. Meyers, manager): Sharpley's Lyceum Theatre co. Oct. 26-31 in a repertoire of popular plays to fair business. Charles H. Yale's Twelve Temptations 7.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): Sharpley's Lyceum co. week ending Oct. 28; good houses all week and splendid performances. Charles H. Yale's The Twelve Temptations 6.

KENTUCKY.

DANVILLE.—OPERA HOUSE (Prohman and Vestch, managers): Jolly Old Chums pleased a good audience Oct. 30. Ella Martin 10.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Si Plunkard 7; Rob Roy 9; Lillian Russell 21; In Gay New York 24; 8 Bells 23.

PARIS.—GRAND OPERA HOUSE (D. C. Parish, manager): Murray and Mack 21; 8 Bells 27.

LOUISIANA.

LAKE CHARLES.—WILLIAMS OPERA HOUSE (Paul Sullivan, manager): Edison's Vitascope week of 9. Rhea 13.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Coote and Long in A Soldier of France and The Other Man's Wife gave an excellent performance to a large house Oct. 26. Frederick Warde in King Lear 27. His support is unusually good, and his acting of the usual high standard; receipts, $460. Al G. Field's Minstrels 30 to a crowded house; receipts, $706. The Private Secretary 3; Jane Coombs and Jeffreys Lewis 11; Bancroft 14; Sowing the Wind 17.

MAINE.

PORTLAND.—THEATRE (Charles C. Tukesberry, proprietor): Sawtelle Dramatic co. in Lost at Sea 3; Little Trooper and Rosedale 4; The Phœnix and A Great Wrong Righted 5; Foggs Ferry and Streets of New York 6; Hoop of Gold and Infatuation 7; Mountain Heroine and In Old Kentuck 9, playing to big business. William Barry in The Rising Generation 9; Fanny Rice in The French Ball 13, 14; Conroy and Fox 20 21; Herald Square Comedians 23; Stuart Robson 25, 26; Mrs. Pondenbury's Past, preceded by the curtain-raiser, Mrs. Gilman's Wedding 29; Chimmie Fadden 30, Dec. 1.==ITEMS: George E. Gonge, the veteran theatrical manager, now ahead of The Rising Generation, was here 2.—Hattie Phillips, a vaudeville performer at the Palace Theatre, was shot dead by her husband, Alonzo G. Phillips, of Boston, at her boarding house 2. Phillips then committed suicide. Jealousy caused the deed.

BIDDEFORD.—NEW CITY OPERA HOUSE (K. W. Sutherland, manager): The Sawtelle co. closed a week of good business Oct. 31; complete satisfaction. House dark week of 2. Fanny Rice 13, Conroy and Fox 16; Neil Burgess 20; Katherine Rober week of 30.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Lillian Kennedy in The Deacon's Daughter Oct. 30 satisfied a large audience.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): William Barry in The Rising Generation 4 to a small but well pleased audience.

LEWISTON.—OPERA HOUSE (E. A. Mitchell, manager): County Fair Oct. 29 pleased a very large audience. William Barry in The Rising Generation 7.==MUSIC HALL: Mora in repertoire 2-7.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): After a close of two weeks, during which time the house has been entirely fitted with new scenery, etc., Paulton's Operatic Comedy co. opened in Dorcas 2, good co. Eva Davenport as Griselda scored quite a hit. Hi Tom Ward, Fulton Brothers, and De Rue's Minstrels gave an excellent performance to the capacity of the house 3. Lincoln Ellwood and Fulton Brothers scored individual hits. Clifton's Big Double Show 9-15; Field and Hanson's Drawing Cards 26.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Clifton Dramatic co. opened for week 2 to packed business.

ANNAPOLIS.—OPERA HOUSE (William Sims, manager): Coon Hollow Oct. 28 to good business. White Slave 9; Midnight Bell 12.==ITEM: Edwin Corrigan Stock co., booked for 5-7, failed to appear.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Oddly enough, the week opened with two famous plays, yet both without the principals who made them—The Old Homestead without Den Thompson, and Pudd'nhead Wilson, in which we last gazed upon Frank Mayo. But the play's the thing, for big houses greeted both. In The Old Homestead, which played 4, Archie Boyd is a good understudy to Thompson, and gives the honest old farmer with as near the flavor of the soil as we could expect. Will Cressy, J. L. Meegan, Fred Clare and a good co support. As usual, the excellent Old Homestead Double Quartette were obliged to do it again and again. The house was packed. Nearly as large a gathering was in the theatre 5 to see Twain and Mayo's strong, deep and richly humorous Pudd'nhead Wilson—its second visit. Theodore Hamilton has been obliged to assume a delicate duty—to step into the place of the late lamented Mayo, but there was no feeling of disappointment among Mayo's many friends here, for he gives a strong and individual characterization to the part. The co., which is mainly the same that supported Mayo, is excellent. Shannon of the Sixth 6, 7; Fanny Davenport in Fedora and Cleopatra 9-11; Sunshine of Paradise Alley 12, 13; Limited Mail 14; The Sporting Duchess 16-18. EDWIN DWIGHT.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Thomas E. Shea finished his engagement of a week and a day 2. From a pecuniary point of view it has been very successful, considering the time, and, artistically, Mr. Shea has won encomiums from both press and public, his Jekyll and Hyde and Richelieu being especially commended. Rich and Maeder's co. in The Cotton Spinner came in for two nights 3. The piece is well supplied with scenery, and the co. gave satisfaction to good-sized houses. The Vitascope, which has been here for the past week, left town 4. Maggie Cline in On Broadway 5; Albert Hart in Wang 6, 7; The Two Little Vagrants 9, 10; William Barry 11, 12; Andrew Mack 13, 14.==MUSIC HALL (W. H. Boody, manager): Rice and Barton Oct. 29-31 and matinee, with a burlesque co., drew large audiences. Clara Laurenge and Crawford and Manning deserve special mention. Comedian Dan Sherman in Old Dan Tucker played to fair business 2-4. They made a record election day by giving a matinee and two night performances. John W. Isham's Octoroons 5-7; Harry Montague in My Uncle From New York 9-11; Edward Hannaford in The Shamrock 12-14.==THE SAVOY (Kendal Weston, manager): Sardou's A Scrap of Paper was the bill offered by the stock co. week of Oct. 26. Mr. Weston, who seems to be equally at home in comic as well as serious parts, took the character of Prosper Couramont. He was ably supported by Miss Stahl, who is winning much praise for excellent work. The audiences were large and appreciative, and the fact that they were invited 30 to furnish entertainment for one of our leading social clubs is sufficient proof that they are "catching on." In Honor Bound and Arabian Nights 2-7.==ITEMS: Business at the theatres election night was gratifying, and the "returns" were a tea ure.—Mr. and Mrs. Max Heinrich gave a recital 2.—At the Opera House box-office the other afternoon, a phased gentleman handed in a bank book with the words, "Give me five on this, will yer?" "You're at the wrong place," said Treasurer Goss. "Ain't this a bank?" he queried. "Not at present; but we expect it will be, now that McKinley is elected," was the reply. ORMSBY A. COURT.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Charles Leonard Fletcher, supported by a weak co., presented Dr. Jekyll and Mr. Hyde to small houses, matinee and evening, Oct. 31. Maude Hillman opened a week's engagement in Buried Diamonds to a crowded house 2. Her co., scenery and costumes are good; performance very satisfactory. Wang 11; Tim Murphy 14; Fanny Rice 17; William Barry 19; Joseph Hart 20; The Sunshine of Paradise Alley 21.==ITEM: Archie Perkins, of this city, formerly electrician at the City Theatre, has accepted a similar position with The Sunshine of Paradise Alley co.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): The Old Homestead 2 to S. R. O. Hi Henry's Minstrels 9.

PITCHBURG.—WHITNEY OPERA HOUSE (Stephen Bogvett, manager): Charles Cowles in A Country Merchant Oct. 30 pleased a fair-sized audience. Nickerson's Comedy co. 2-7 to good business. The band and orchestra is a special feature. Neil Burgess in Odd Miss Podd 10; Trip to Coney Island 13.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Pudd'nhead Wilson 3 to small but very appreciative audience. Lillian Kennedy 7; Shannon of the Sixth 9, 10.==THE EMPIRE (T. F. Murray, manager): Bigg's Comedy co. closed week Oct. 31, having played to big business. Isham's Octoroons 2, 3 to fair houses. William Jerome's Comedians 9-11; Gilded World 12-14.

NEW BEDFORD.—NEW BEDFORD THEATRE (William B. Cross, manager): Maggie Cline in On Broadway 2; large audience; co. good. Andrew Mack in Myles Aroon 4 to large and live audience; handsome scenery; good co.==ITEM: Frederick E. Allen, of the theatre orchestra, is recovering from a ten weeks' illness.

LYNN.—THEATRE (Dodge and Harrison, managers): The Waite Opera co. finished the week Oct. 24-31 by turning people away. Frank G. Harrison was presented with a handsome gold-headed cane by his Lynn friends, and with a silver loving-cup by the members of the opera co. Maggie Cline in On Broadway 4 gave a good performance to crowded house. The Cotton Spinner 6, 7; Andrew Mack in Myles Aroon 10.==MUSIC HALL (Dodge and Harrison, managers): The Wood Sisters Burlesque 5-7.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Albert Hart in Wang entertained a large and well-pleased audience Oct. 27; performance excellent. The Cotton Spinner 9; Andrew Mack in Myles Aroon 25.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): House dark 2-7.

TAUNTON.—THEATRE (R. A. Harrington, manager): Andrew Mack in Myles Aroon 5 pleased a good audience.

NORTHAMPTON.—ACADEMY OF MUSIC (Wm. H. Todd, manager): Wang played against politics Oct. 28, but succeeded in doing fair business. Albert Hart and Frank Casey are as good as ever, but the rest of the co., with but few exceptions, was below the standard usually adopted by D. W. Truss and co. Burt Haverly and Laura Biggar in Trip to Chinatown to fair house 31; co. excellent; audience enthusiastic. Joseph Jefferson 6; Limited Mail 11.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): The Cotton Spinner Oct. 29 to a fair house; good performance. Country Merchant 31 to small house. Cowles was, as usual, excellent, and he brought a strong co. The piece very nicely put on. The Waite Comic Opera co. week of 2 to large houses; co. very good, and has some first-class singers. Popular operas were put on, to general satisfaction.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Rich and Maeder's co. in The Cotton Spinner Oct. 31 to a good house. Lillian Kennedy in The Deacon's Daughter gave an excellent performance to a very large audience 3. Wang 5; On Broadway 6; The Country Merchant 7; Thornton's Vaudevilles 9; Andrew Mack 11; Two Little Vagrants 12; William Barry 13.==CITY HALL: Rose Sydell's London Belles 5.

MARLBORO.—THEATRE (F. W. Riley, manager): The Old Homestead Oct. 30 to S. R. O. at advanced prices; excellent satisfaction. Jennie Calef 2-4 to poor business; poor performance. Shannon of the Sixth 11; Neil Burgess 14.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Old Homestead, with Archie Boyd as Uncle Josh, played to S. R. O. Oct. 29; receipts, $600; audience well pleased. The Floy Crowell Dramatic co. in Somebody's Daughter 5; Temptation of Money 6; Thomas E. Shea 13-15; Primrose and West's Minstrels 30.==ITEM: Marie Kimbal, of The Old Homestead co., was entertained by her friends while in town. She was for several years one of Milford's most popular singers.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (William P. Meade, manager): Limited Mail Oct 30 did good business; scenic effects excellent. Fatal Card 3, canceled. Old Homestead 6; big business. Greene and McAuliffe 9-14.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Old Dan Tucker 4 to a fair house; good satisfaction.

PLYMOUTH.—GRAND OPERA HOUSE (A. H. Perry, manager): House dark. Thomas E. Shea in The Man o'-Warsman 10, and Dr. Jekyll and Mr. Hyde 11.==DAVIS OPERA HOUSE (J. W. Caverly, manager): Sawtelle's Dramatic co 9-14.

ROCKLAND.—OPERA HOUSE (Edward Whicher, manager): House dark.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Hoyt's A Trip to Chinatown pleased a fair audience Oct. 30. Burt Haverly as Welland Strong was very clever. Shore Acres 2 to packed house; co and performance excellent. The Fatal Card did a light business 4. The Old Homestead delighted a big audience 5, and gave a fine performance. Limited Mail 9.

ASHBURY.—OPERA HOUSE (J. R. Oldfield, manager): Charles Cowles in A Country Merchant 2 to a small but well-pleased audience. Carpenter, hypnotist, 11-14; Neil Burgess and co. 19.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Andrew Mack 2 in Myles Aroon to the capacity of the house. Thomas E. Shea opened a five nights' engagement 3 in a repertoire of popular plays; business fair. Conroy and Fox 10; Wang 12; Shannon of the Sixth 13, 14; Tim Murphy 16.==ITEM: Andrew Mack was the guest of Treasurer Mason, of the Academy, during his stay here. Mr. Mack presented Mr. Mason with a handsome parlor lamp.

MICHIGAN.

GRAND RAPIDS.—GRAND (O. Stair, manager): Francis Labadie failed to attract very large audiences 2-4. Ingomar was presented in a manner which was far from artistic. A Booming Town 5-7.==POWERS' (J. W. Spooner, manager): Dark week of 2; Otis Skinner 4; Clay Clement 7.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): ITEMS: The Three Guardsmen booked for 5 has stranded.—The father of Manager Salisbury died at his home here Oct. 26. Agnes Earle and Albert Denier are in the city to remain until after election.

ADRIAN.—NEW CROSSWELL OPERA HOUSE (C. D. Hardy, manager): In Old Kentucky 9; Trilby 17.

COLDWATER.—TIBBITT'S OPERA HOUSE (J. T. Jackson manager): Norris Brothers' Dog and Pony Show Oct. 23; business very good. Straight Tip 14.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Egypta was presented Oct. 28-30 by local talent under auspices of Y. M. C. A.; business good. Otis Skinner and an excellent co. presented A Soldier of Fortune 3 to fair-sized audience.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Hustler Oct. 30 to a fair audience. Clay Clement in The New Dominion 2 and The Bells 3; very enthusiastic houses. Otis Skinner in A Soldier of Fortune 6.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager): House dark 2-7. Otis Skinner 9; In Old Kentucky 10.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): House dark for two weeks.

MINNESOTA.

LITTLE FALLS.—GROSS OPERA HOUSE (Philip H. Gross, manager): Georgia University Graduates 6.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): Andrews's Opera co. Oct. 31 to a crowded house; performance excellent.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): A Yenuine Yentleman Oct. 31; large and well-pleased audience. Georgia University Graduates 2; Alexander's Plantation Minstrels 5.

WINONA.—OPERA HOUSE (J. Strasilipka, manager): Eddie Foy in Off the Earth to a packed house Oct. 26. The work of the star and Mary Marble deserves mention. Balance of co. very ordinary.

DULUTH.—THE LYCEUM (L. N. Scott, manager): The Old Homestead Oct. 27, 28; good business. Cook Twin Sisters in Uncle Tom's Cabin 31 to fair business. Chauncey Olcott to small house 2 and packed house 3. Gus Heege in A Yenuine Yentleman 4; Madame Sans-Gêne 9, 10.

MANKATO.—THEATRE (Jack Hoeffler, manager): Denman Thompson's The Old Homestead Oct. 31 Tiny Madden 10; Ladies Minstrels 13.==ITEM: Mr. Hoeffler will undertake the management of the Frank Slade Oliver Concert co.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (R. L. Saunders, manager): Dark Oct. 26-31. Rhea 6; Private Secretary 7.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): Rhea 5; Private Secretary 9.

VICKSBURG.—OPERA HOUSE (Pizzer Co., proprietors): Ward and Vokes Oct. 25 in A Run on the Bank to S. R. O.; play and co. a disappointment.

MISSOURI.

FAYETTE.—OPERA HOUSE (Lee Halladay, manager): Old Madrid Oct. 27 fair business. Esmeralda, by home talent 30; good business. Gorman's Green Goods man booked for 4 failed to put in an appearance.

ST. JOSEPH.—THE CRAWFORD THEATRE (E. S. Brigham, manager): A. M. Palmer's Trilby co. drew fair house Oct. 27. Nat Goodwin 14; Whitney Opera co 20 in Rob Roy; Yale's Twelve Temptations 22; Schilling's Minstrels 24, 25.==THE TOOTLE THEATRE (C. U. Philley, manager): Madame Sans Gêne drew only fair house 22; excellent co. Lillian Russell to very large house 31. Charley's Aunt 3; the Old Homestead 7.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager): House dark Oct. 26-31; Frank Jones's Country Cousin co. in A Country Drummer 3.

CARTHAGE.—GRAND OPERA HOUSE (H. P. Hall, manager): John Dillon in Wanted the Earth Oct. 27 to good business.

SPRINGFIELD.—BALDWIN THEATRE (George B. Nichols, manager): Ward and Vokes pleased a fair audience Oct. 31. Yale's Twelve Temptations 2, 3 to good business. After the performance the house was kept open for the rest of the night, the election returns being read as fast as they were received. Lillian Russell 9; Bowery Girl 7.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): A Green Goods Man 1 to fair business; co. poor. Walker Whiteside 2 to good business; good co. A Bowery Girl 4; Twelve Temptations 5.

MEXICO.—PERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Penetta Sargent Haskell Oct. 29 to a small house. Green Goods Man 6; Bowery Girl 13; A Big Bonanza 16.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Francis Jones in In Old Madrid Oct. 29; splendid performance to a fair house. House dark 8-14.

MACON CITY.—JOSSON OPERA HOUSE (H. E. Logan, manager): Moore and Livingston (pirates) 4-7 to fair business. Ernie Veronee in the Buckeye 9.==ITEM: Moore and Livingston are pirating In Old Kentucky, Lost Paradise, Gay Parisians, The White Slave, Pudd'nhead Wilson, and Prisoner of Zenda.

MONTANA.

BUTTE.—THE AUDITORIUM (John Maguire, manager): Jule Walters in Side-Tracked to good business Oct. 26-28. The Schubert Symphony Club gave a most delightful concert 29 to a large audience. Katie Emmett in The Waifs of New York 2-4.==UNION FAMILY THEATRE (Dick P. Sutton, manager): American Born and U. T. C. week of 19 to good business.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): Fabio Romani Oct. 28 gave an excellent performance to a poor house. Jule Walters' Side-Tracked 2.

GREAT FALLS.—GRAND OPERA HOUSE (G. N. Hartley, manager): Side-Tracked played to large house Oct. 26; performance poor. House dark week 9.

BILLINGS.—BILLINGS OPERA HOUSE (A. L. Babcock, manager). Katie Emmett in The Waifs of New York Oct. 28; good house and a good performance.

NEBRASKA.

LINCOLN.—THE LANSING (John Dowden, Jr., manager): Madame Sans-Gene Oct. 28 to a good house; performance excellent. In Gay New York 4; The Old Homestead 5; In Missouri 9; Thoroughbred 17; Prisoner of Zenda 18; 8 Bells 23; Yale's Twelve Temptations 27.==THE FUNKE (F. C. Zehrung, manager): Lillian Russell's Opera co. 29 to splendid business. Walker Whiteside 13; Matthews and Bulger 20; F. C. Whitney's Rob Roy Opera co. 30.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Woodward Theatre co. to crowded houses ten nights ending Oct. 27. In Missouri 10; Madame Woodman 20; 8 Bells 28.

NEW HAMPSHIRE.

MANCHESTER.—GORMAN'S THEATRE (Charles J. Gorman, manager): London Belles 2-4 to big houses. Dan'l A. Kelly in The Outcast of a Great City 5-7; Isham's Octoroons 9-11.==PEOPLE'S THEATRE (William Cobb, manager): House dark 2-7.

NASHUA.—THEATRE (A. H. Davis, manager): McAuley Green co. did a good business Oct. 26-31. Wang drew a large house 2. Albert Hart as Wang and Norma Kopp as Betsys shared the honors.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Charles Perry in Aunt Betsy 3 to good business. Charles Cowles in the Country Merchant 5; Charles Leonard Fletcher in Dr. Jekyl and Mr. Hyde 9.==ITEM: C. M. Hunter, of this city, goes to Natick, Mass., 9 to direct final rehearsals for the production of The Octoroon.

PORTSMOUTH.—MUSIC HALL (I. O. Ayers, manager): Wang drew a packed house 3. The Waite Comic Opera co 9-11.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Wang 4; good house. Gorton's Minstrels 12; Stuart Robson 27.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Waite's Opera co. 12-14.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): The Heart of Maryland 2-7; good performance; excellent co; record-breaking business; A Temperance Town 9-14; Shore Acres (James A. Herne) 16-21.==H. R. JACOBS'S THEATRE (M. J. Jacobs, manager): John W. Isham's Oriental America 2-7 to very good business; pleased audience; good co. The Great Train Robbery 9-14.==ITEMS: The advance sale for The Heart of Maryland was the largest in the history of the house.—George F. Turner, of the Newark Theatre, was called to to Springfield, Mass., 29 by the death of his sister, Mrs. Le Noir, whose husband is manager of the Court Street Theatre at Springfield.—Richard Hyde visited his house here 30 and with his wife witnessed El Capitan. C. Z. KENT.

ELIZABETH.—PEOPLE'S THEATRE (Colonel W. M. Morton, manager): Miron Leffingwell Oct. 29-31, supported by a clever co. presented Blue Grass, Hand of Fate and A Summer Girl to fairly good houses; scenic effects very good. Effie Darling is worthy of special mention. Nihilist 7; Kittie Rhoades 9-14.==LYCEUM THEATRE (A. H. Simonds, manager): A Night at the Circus headed by Fanny Bloodgood and a clever co. drew a fair house 2; performance gave perfect satisfaction. Carmen presented for the first time by Rosabel Morrison and a competent co. drew a S. R. O. house 3; scenic effects beautiful. Miss Morrison was presented with several floral tributes during the evening. A Red Stocking 10, 11. Lilian Kennedy 12-14.==ITEMS: Election returns were read from the stage of both theatres 3. A feature of Carmen at the Lyceum 3 was the Edioloscope, which was seen here for the first time.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Coon Hollow did a fair business Oct 31 and pleased. The Great Diamond Robbery with a clever co. pleased fair audiences 2-4. The Cotton King 5-7; Oriental America 9-11.==EDEN THEATRE (H. E. Toovey, manager): A Red Stocking 2-7 gave a good performance and was much enjoyed. Will S. Rising in Leaves of Shamrock week of 9.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): Kittie Rhoades and co. closed a week and a half engagement 4; large audiences were the rule each night. The Great Diamond Robbery 5 by a good co. proved an excellent performance; curtain calls were numerous from the audience. A Red Stocking 9; Oliver Doud Byron 11; Dan Darleigh 13; Darkest America 19; Kennedy's Players 23-28.

HOBOKEN.—LYRIC THEATRE (William Black, manager): Dan Sully in O'Brien, the Contractor, Oct. 26-31 to excellent houses and enthusiastic audiences. A Armstrong's American Vaudeville Stars opened 3, giving three performances election day and two on 4, to highly pleased audiences. Among the artists are Mora and Goldrick, grotesque skaters, Adelina Routlina, lyric soprano; La Mouse and Milton, trapeze performers, and the Sie Hassan Ben Ali's Stars of the East. Isham's Oriental America 8; Slaves of Gold 9-11; Little Trixie 12-14.==ITEM: Treasurer Brown of the Lyric rode the goat of the Hoboken Lodge of Elks 6 and the goat is now laid up for repairs.

PLAINFIELD.—MUSIC HALL (Ball and Willey, managers): Emmett Corrigan in repertoire 2-4 to large business and gave excellent satisfaction.

RED BANK.—OPERA HOUSE (J. W. Eyles, manager): Peck's Bad Boy to S. R. O. 3; McCarthy's Mishaps 7; Kittie Rhoades 9-11.

BELVIDERE.—NEW OPERA HOUSE (Widener Brothers, managers): Russell's Comedians' Comedy and Vaudeville co. 16.

BOONTON.—OPERA HOUSE (S. J. Green, manager): Boonton Choral Union Concert (local): The Real Widow Brown 11; O'Brady's Election 17.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler, manager): Charles E. Blaney's co. in A Baggage Check 4; business good. Oriental America 10, 11; Rosabel Morrison 13, 14; Corse Payton 16-21.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): The International Opera co. in Lucy of Lammermoor Oct. 30 and Bohemian Girl 31. Co. large and contains several strong voices which pleased the large audiences. A Trip to Chinatown, with Laura Biggar and Burt Haverly in the principal roles, drew large houses 2, 3. Leonard and Gilmore opened in Hogan's Alley 4 at the matinee, and repeated it in the evening. The stars are surrounded by a co. that makes everybody laugh. Dick Gardner as the Yellow Kid is very funny and an adept at dancing. The Bells of Shandon 5-7; The Shamrock 9, 10; The Millionaire 11, 12; The Old Homestead 13, 14.==HARMANUS BLEECKER HALL (Woodward and Smith, managers): Shore Acres 3 was seen and enjoyed by a large audience. Joe Jefferson as Rip Van Winkle 5; Chevalier 10.==ITEM: The election returns were announced from the stage at the Leland and the hall between the acts, and both places were kept open after the performance.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): James A. Herne's Shore Acres Oct. 29 proved very enjoyable; audience large; performance good. Hi Henry's Minstrels 31, matinee and evening, to good business; performance satisfactory. Elmer E. Vance's Limited Mail 3 to S. R. O.; performance pleased. Election returns were read from the stage between the acts. Joseph Jefferson 7 in Cricket on the Hearth and Lend Me Five Shillings; Hogan's Alley 9; The Old Homestead 11; William Bryant's A Red Stocking 18; Lincoln J. Carter's Chicago 20; Fatal Card 23; W. F. Webster's McGuire's Invention 26; Ida Fuller 28.==ITEM: The band of Hi Henry's Minstrels was the largest and best minstrel band seen here in some time.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Stetson's U. T. C. to big business afternoon and evening, Oct 31. Spider and Fly Nov. 10; International Opera co. 17; County Fair 21.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): The Kelly-Ryan co. did good business week of Oct. 26 and gave excellent satisfaction. My Dad the Devil 12; The Gormans 19; Faust 20; the

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Spooners 23 28.==ITEMS: Jack Stafford, billposter for the Opera House for several seasons, left 28 for Waterbury, Conn., to continue the same business there for Jacques Theatre.—The Elks are contemplating a novel entertainment to be put on early in December.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Ian Maclaren 12; Chevalier 13; Herrmann the Great 20.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): A Black Sheep to big house 2; Leavitt's Spider and Fly co. to fair business 3; A Texas Steer 7; John Griffith in Faust 9-11; James Young 13, 14.==GRAND OPERA HOUSE (G. A. Edes, manager): Isham's Octoroons to S. R. O. 29-31; A Lion's Heart to good business 2-4; The Tornado 5-7; Maggie Cline in On Broadway 9-11.

COHOES.—CITY THEATRE (Powers and Williams, managers): Gilmore and Leonard with Outcault's Yellow Kid and Hogan's Alley drew a big and pleased house Oct. 31. The Joseph Greene and Jere McCauliffe co. began a week's engagement with The Bowery of New York 2 to large house. Through Russian Snows was the bill 3. The Boston Quartette, assisted by Alma Powell, 9.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): The Irish Outcast by home talent to a large house Oct. 29. James P. Morgan Specialty co. opened a week's engagement 2 at popular prices to a large house. The Tornado 16.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): O'Hooligan's Wedding 9; County Fair 16; Moore's U. T. C. co. 17.

FULTON.—STEPHENS OPERA HOUSE (William C. Stephens, manager): House dark Oct. 29-2. Continental Club 3; Faust 7; home talent 13.

HUDSON.—OPERA HOUSE: Hi Henry's Minstrels had a crowded house Oct. 30, and gave satisfaction. Shore Acres 31 was greeted by a large and appreciative audience. George W. Wilson as Nat Berry deserves special mention. A Trip to Chinatown 7.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Delamater Comedy co. 16-21.

HERKIMER.—GRAND OPERA HOUSE (Deimel and Schrot, managers): Ullie Akerstrom co. 5-7; Dan'l Sully in O'Brien the Contractor 9.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): London Gaiety Girls 2 gave a good, clean performance to good business. Cotillo Concert co. 3 (local) to a good sized audience. Summer's Comedy co. 9-14; The Old Homestead 19; James O'Neill 23; James Gordon Laurence 25.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): Stetson's U. T. C. co. to a crowded house Oct. 28.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): My Uncle From New York 5; fair business.==ACADEMY OF MUSIC (Olean Music Co., managers): Harrison J. Wolfe commenced a three nights' engagement 5, opening with David Garrick to good business; satisfactory performance.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Oshinski, manager): The Pulse of New York to moderate business 4. Thomas W. Keene 10.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (H. N. David, manager): Hogan's Alley Oct. 31; very poor performance. A Celebrated Case (local talent) 2; good house. Limited Mail 4; good performance; good house. Red Stocking 14; White Crook 19.

SARATOGA SPRINGS.—TOWN HALL (Leonard and Eddy, managers): George H. Summer's Comedy Players, with Belle Stevenson, 2-7; large houses; full satisfaction.

UTICA.—OPERA HOUSE (H. E. Day, manager): Joseph Jefferson in The Cricket on the Hearth and Lend Me Five Shillings 4; large and well-pleased audience. John Jack gave a capital performance of Tackleton, and fully shared the honors with Mr. Jefferson. James O'Neill 13; Stuart Robson 16; County Fair 17.==ITEM: Charles and May Henry of this city have joined Isham's Octoroons.

OWEGO.—WILSON OPERA HOUSE (C. B. Dean, manager): House dark.

WAYLAND.—WEINHART OPERA HOUSE (Weinhart Brothers, managers): Hart and Field's Vaudeville 13.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Spider and Fly 4; good house. John Griffith's in Richard III. 6.

YONKERS.—MUSIC HALL (William J. Bright, manager): Edward Harrigan played Marty Malone to fair business 2. The Baggage Check gave a good performance to S. R. O. 3. Limited Mail 5; good performance to good business. Coon Hollow 9; Hogan's Alley 11.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Joseph Murphy in Kerry Gow Oct. 29 gave a good performance to S. R. O. A Texas Steer 6.

MOUNT VERNON.—OPERA HOUSE (George Roberts, manager): The Gilded World Spectacular Extravaganza co. 2, 3 to satisfactory business. Ladies' Club 12; Sleeping City 14; Primrose and West 16; McGuire's Invention 20; O'Hooligan's Wedding 23; Nettie Bourne 26.==ITEM: Manager Roberts is giving Mount Vernon better theatrical service than usual.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): O'Hooligan's Wedding co. 11; Josh Simpkins co. 17.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Joseph Murphy in Shaun Rhue 3; fair business. Leavitt's Spider and Fly 5; Carter's Tornado 9; James O'Neill 12; Stuart Robson 14; Texas Steer 17; A Night at the Circus 21.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Morrison's Faust Oct. 31 did a large business. Carter's Tornado 3 to a crowded house. Pair of Jacks 6; Spider and Fly 11; Shore Acres 14; International Grand Opera co. 16.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Hogan's Alley to S. R. O. 2, 3. A Trip to Chinatown drew largely 4. Agnes Wallace Villa 5-7.==RAND'S OPERA HOUSE (Gardner Rand, manager): Hi Henry's Minstrels to good business 28. The Troubadours was presented by the International Opera co. to a good house 29. Shore Acres 17.

CORNING.—OPERA HOUSE (Harry J. Sternberg, manager): Harrison J. Wolfe Oct. 29-31 in David Garrick, Corsican Brothers, Hamlet to fair business. Good satisfaction. Pair of Jacks 14; Faust 17.

GLENS FALLS.—OPERA HOUSE (F. F. Pruyn, manager): James Young as David Garrick Oct 30; poor house; performance very good. London Gaiety Girls 4; fair house; performance fair. The Old Homestead 9; Dan Sully 14 in O'Brien the Contractor.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): House dark 2. Spider and Fly 9.

WARSAW.—IRVING OPERA HOUSE (E. E. Baker, manager): House dark 2-7.

NEWBURG.—ACADEMY OF MUSIC (Fred M. Taylor, manager): The Cotton King 3 gave an excellent performance to a very large and delighted audience. Peck's Bad Boy 7; Noss Jollities in The Kodac 9-11.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Noss Jollity co. 6, 7; My Dad the Devil 9; O'Hooligan's Wedding 12; Ullie Akerstrom 16-21; American Gaiety Girls 23; Ladies' Club 27, 28.

WAPPINGERS FALLS.—FARRELL'S OPERA HOUSE (James L. Brower, manager): Williamson's Comedians (pirates) in Hogan's Alley Oct. 30 to $65; performance poor. House dark 9-14. Agramonte's Modern Wonder co.==ITEM: The house under the new management has undergone a number of beneficial changes, new dressing-rooms and a new gallery being added.

BATH.—CASINO OPERA HOUSE (C. A. Shultz, manager): My Dad the Devil 10.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): Limited Mail 2 to good business; performance gave satisfaction. Dan Williams as Barney, the Irishman, made a hit. Gilmore Scott in The Gay New Yorker 9.==OPERA HOUSE: Williamson's Comedians in Hogan's Alley to big business; performance good. Lewis and Ross's Broadway Comedians 9-11 in The Convict, The Gilded Irishman, and The Gay Professor. Ladies' Club 14.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Summer's Comedy co. closed a week's engagement to large and appreciative audiences Oct. 26-31. The co. gave excellent satisfaction. The feature of the performance was the dancing of Dorothy Denning. Thomas W. Keene and Charles Hanford in Othello 7; the Cecil Spooner co. 9-14.==BIJOU THEATRE (A. A. Fenny, manager): Mills and Hasting's Roof-Garden co. was fairly well attended 5-7. Election returns were read from the stage. The Pulse of New York 5-7; Isham's Octoroons 9-11.==ITEM: Dorothy Denning was entertained by Frances Curtiss while in the city.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Joseph Jefferson appeared before a large and fashionable audience 3 in Rip Van Winkle. Mr. Jefferson was enthusiastically received. Stuart Robson 9-11.==COOK'S OPERA HOUSE (E. G. Lane, manager): A Pair of Jacks attracted good business 2-4. Co. well up to the standard. Carl A. Haswin in A Lion's Heart was presented 5-7 to fine houses. Morrison's Faust 9-14.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): The London Gaiety Girls 3; fair business. Shore Acres delighted a large audience 6. Ullie Akerstrom 9-14. The Old Homestead 17.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): David Garrick, local, 12.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): O'Hooligan's Wedding 9. The Jessie Couthoui Concert co. 11. Daniel Sully in O'Brien the Contractor 24.

ELMIRA.—LYCEUM THEATRE (Wagner and Reis, managers): The Bostonians presented Robin Hood 4; large and well-pleased audience. Daniel Sully as O'Brien the Contractor in The Millionaire 5 drew a large audience for the annual benefit of the Father Mathew Society. Coming: Shore Acres 21; Superba 23, 24.

WELLSVILLE.—BALDWIN THEATRE (E. A. Rathburn, manager): Harrison J. Wolfe to good business 2-4 and a well-pleased audience.

LYONS.—MEMORIAL HALL (John Mills, manager): Spider and Fly 7; Tornado 10; Shore Acres 16.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Shore Acres 13; Gilmore's Band 17.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Spider and Fly 2; fair house; fine scenery and costumes, but performance unsatisfactory. The Tornado 14.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager): House dark 2-7.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Hilyer's Wonders Oct. 27 gave a very satisfactory performance to fair business. A Night's Frolic 13.

RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Meares, manager): Richards and Pringle's Georgia Minstrels 5.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Main's Circus 2; big attendance; good show. Florence Hamilton co. 2-7 in repertoire; good popular price co.; poor business.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Gus Heege in A Yenuine Yentleman Oct. 26 to largest audience of season and largest gallery in history of house. Alexander's Plantation Minstrels 3. The Empire Comedy co. in repertoire week of 16; The Dazzler 26.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): Katie Emmett in The Ways of New York Oct. 26; performance satisfactory.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Gus Heege in Yenuine Yentleman to full house Oct. 29; performance first-class.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Sol Smith Russell in A Bachelor's Romance to a crowded house Oct. 8; a superb co. gave a pleasing production of the comedy. Mr. Russell received a double curtain call at the end of the third act, and made a facetious speech in acknowledgment.==PARK THEATRE (Harry E. Feicht, manager): The Prodigal Father Oct. 29-31 failed to draw well, having been seen here too often and being without any improvements. A Railroad Ticket 2-4 to S. R. O.; splendid co.==ITEMS: Harry Hardie, the advance agent for Human Hearts was here 29, visiting his wife, Rose Melville, who is a member of The Prodigal Father.—Manager Harry E. Feicht is convalescent after severe illness.

LORAIN.—WAGNER'S OPERA HOUSE (C. M. Russell, manager): South Before the War 16.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Sol Smith Russell in A Bachelor's Romance Oct. 29; fine performance to S. R. O. Other People's Money 3; A Railroad Ticket 6.==BLACK OPERA HOUSE (Samuel Waldman, manager): Dark.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Dark Oct. 26-2.

NAPOLEON.—RINK OPERA HOUSE (J. L. Halter, manager): House dark week of 22.

LIMA.—FAUROT OPERA HOUSE (W. A. Livermore, manager): Dan McCarthy in The Irish Greenhorn appeared to a light house Oct. 30. Dorcas 6.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): J. C. Lewis, Frank McNish and Sadie Hassen in Si Plunkard Oct. 28 to crowded house.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Edison's Vitascope Oct. 27 to small audience. South Before the War 6.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Edison's Vitascope came to fair houses Oct. 29-3. Other People's Money to a poor house 2.

TROY.—OPERA HOUSE (D. L. Lee, manager): Joseph Callahan in The Lost Paradise gave an excellent performance to a select audience Oct. 26. Other People's Money 6.

HILLSBORO.—BELLE OPERA HOUSE (Frank Ayres, manager): The Gilbert Opera co. in Mascot and Mikado 2, 3, to only fair business. De Voe Pierce with his Merry Makers 17; Phil Peters in A Marriage Broker 24.==ITEM: C. S. Bell, proprietor of the house, occupied his box 3, after an absence of four months in Europe.

CANAL DOVER.—BIG 4 OPERA HOUSE (Bister and Cox, managers): South Before the War 5; James E. Toole 14; In Old Tennessee 14; Rajah 28.

MARION.—GRAND OPERA HOUSE (C. C. Stoltz, manager): The Ensign Oct. 30 gave great satisfaction to a splendid house. Rentfrow's Pathfinders with band and orchestra opened 2 for a week at popular prices.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The Urbana Mandolin Club gave a minstrel programme 2, to good business. Other People's Money co. 11.

ST. MARY'S.—GRAND OPERA HOUSE (J. L. Smith, manager): The American Girl Oct. 22 to well-pleased audience. A Booming Town 24 to fair crowd; performance poor. The Rajah 4; Salter and Martin's U. T. C. 11.==PARK THEATRE (W. C. Marvin, manager): Clint G. Ford repertoire co. 19-24; attendance and performance only fair.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Jos. Callahan and splendid co. in Paradise Lost played to a small audience Oct. 30; excellent performance. Siberia 11; In Old Tennessee 13.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): House dark Oct. 26-31. Frank S. Davidson in Farmer Hopkins 5.

POMEROY.—OPERA HOUSE (Edw. L. Keiser, manager): Marbell's South Before the War played two performances Oct. 31, drawing big houses.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Mr. and Mrs. Robert Wayne Oct. 26-31 to good business. Rajah 6.

GALLIPOLIS.—ARIEL OPERA HOUSE (C. C. Clark, manager): South Before the War 3 to S. R. O. John Thomas concert co. 6.

NEWARK.—MEMORIAL AUDITORIUM (Foreman and Roseborugh, managers): Si Plunkard co. Oct. 29; good business. Lost Paradise 31; large audience. Midnight Bell 5; Billy Van's Minstrels 12, 13.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): South Before the War to a good-sized audience Oct. 29; performance good; receipts $325. Gypsy German 11; Gilbert Comic Opera co. 19; De Leon's Comedians week of 23.

CANTON.—THE GRAND (L. B. Cool, manager): Digby Bell in The Midnight Bell to capacity of the house 3.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): A Booming Town Oct. 29, 30 to good business. Ford Stock co., 2-7, opened to light business.==ITEM: Phil and Nettie Peters received an ovation on their appearance in A Booming Town from their many friends here, having played a month's engagement Midway Park last Summer.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Elroy's Stock co. 2, to full house.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Rook's Comedy Players 2-8 to very large business in a repertoire of popular melodramas.==ITEMS: Maude Bertrand joined the co. here as leading lady. The co. is also strengthened by the addition of Miss Gonzales and Mr. French. Louise and Edna Reming leave the co. here, and will shortly take the road in a play of their own, under the management of Mac Barnes.

CHILLICOTHE.—MASONIC OPERA HOUSE (S. J. Henry, manager): Joseph Callahan in The Lost Paradise 2, 3, to good business, both play and co. giving entire satisfaction.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Boda, manager): Dr. Belgraff to S. R. O. Sue 12.==GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): When London Sleeps Oct. 26-31. The Ensign 2-4 to good business. A Happy Little Home 5-7; 8 Bells 9-11.==HIGH STREET THEATRE (Albert G. Ovens, manager): Sol Smith Russell Oct. 30, 31, to good business. The Dazzler 2-4; good business. Lost Paradise 5-7; Wilbur Opera co. 9-14.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): The Phantoscope 3 to good business. Nellie McHenry in A Night in New York 10; Holmes and Woolford in The Brand of Cain 12-14.

LOGAN.—REMPEL'S OPERA HOUSE (Fred A. Koppe, manager): House dark 2-21.

GREENFIELD.—OPERA HOUSE (Heidingsfeld and De Puy, managers): Gilbert Comic Opera co. in Mascot 4; small audience and performance only fair. South Before the War 12.

PAULDING.—GRAND OPERA HOUSE (J. A. Gasser, manager): House dark.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): New York Theatre co. Oct. 26-31 to poor business; co. fair. Stetson's U. T. C. 5 to fair house; good satisfaction. The Rajah 10; South Before the War 17; Hoyt's A Bunch of Keys 23; Gilmore's Band 27.==ITEM: The Kilbing Faust co., booked for 5, canceled.

AKRON.—THEATRE: Rentfrow's Jolly Pathfinders Oct. 26-28 to well-filled houses; clever co. Brothers Byrne in their New 8 Bells 31 to a full house; performance first-class. The specialties by James and May Fanson, H. M. Herbert, T. C. Lane, the Sisters Coulson, James A. Dunn, and Byrne's co. of acrobats cannot be excelled.

OREGON.

BAKER CITY.—RUST'S OPERA HOUSE (Phil V. Nebergall, manager): L. J. Carter's Fast Mail Oct. 29 to a good-sized audience; good performance. House dark week of 2; The Tornado 12.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Miss Philadelphia drew the largest receipts Oct. 30 in the history of local theatricals. The performance was good throughout and just suited the audience. The co. used all their massive scenery, and found the stage splendidly adapted for large scenic productions. The Girl I Left Behind Me 2, owing to counter attractions, drew poorly, but the small audience was well pleased with the performance. A Bunch of Keys drew a fair house in a torrent of rain 4, and gave a fair performance. A Baggage Check 7; Rosabel Morrison in Carmen 11; Sages week of 16.==ITEMS: H. H. Forsman, who plays Private Jones in The Girl I Left Behind Me, is a former Mahanoy City resident. He was kept busy greeting old acquaintances while here.==Rueben Burley, who supervised the construction of the Grand Opera House, has been engaged by Charles D. Kaier, owner of the opera house, to look after the construction and improvements of Mr. Kaier's many properties throughout the State. The old opera house is now used as a business college.—T. J. Joyce, editor and dramatic critic of the *Daily American*, of this city, has severed his connection with that paper.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Hi Tom Ward, Fulton Brothers, and De Rue's Minstrels drew a light house and gave a very poor performance Oct. 29. Too Much Johnson, with a good co., pleased a fair house 30. Miss Philadelphia gave great satisfaction to a crowded house 31. Ada Bothner in A Bunch of Keys gave a good performance to a light house 2. Keene in Louis XI., under the management of Charles Hanford, drew a fair audience and gave a delightful rendition of the character 3. Election returns were read from the stage by Mr. Hanford. The Great Diamond Robbery 9, 10.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): Gilmore's Band, directed by Victor Herbert, with Marie Donavin and Herbert L. Clarke as soloists, Oct 30 to fair business. The Bostonians in In Mexico 2 to large business. The Girl I Left Behind Me 8 to large business.==ACADEMY OF MUSIC (M. H. Burgunder, manager): Miss Philadelphia 28, 29 to large business. The Nosses in The Kodak 30, 31 to fair business.==DAVIS'S THEATRE (George E. Davis, manager): Leavitt's Spider and Fly 29, 30 to large business.

JOHNSTOWN.—CAMBRIA THEATRE (Mishler and Myers, managers): The White Crook Oct. 31 to moderate business; poor performance without a redeeming feature. The May Prindle Comedy co. 2-7 was well received. Professor George A. Ott rendered a number of high-class solos on the trombone, xylophone, and other instruments between the acts, which deserve mention. Madge Tucker 9-14; Sporting Craze 17, 18; John Griffin 20.==OPERA HOUSE (James G. Ellis, manager): Stowe's Uncle Tom's Cabin 21 to fairly good business. Digby Bell 11.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): De Leon's Comedy co. Oct. 26-31; good satisfaction and fair houses. Pulse of New York 2; small but well pleased audience. Elroy's Stock co. week 9-14; E. R. Spencer 16; White Crook 18.

PITTSTON.—MUSIC HALL (C. C. King, manager): Gilmore's Band gave an excellent matinee concert Oct. 30 to a fair house. What the audience lacked in numbers they made up in applause, and every number was encored. Dan'l Sully in O'Brien the Contractor 2 was enthusiastically received. The co. is good and the singing of the Rocky George Quartette was repeatedly encored. The Noss Jollity co. in The Kodak 4, 5 to fair houses; first-class performance, and large audience second night. The musical specialties were excellent. Frank Noss as the Tramp was well received. The Sages 9-14; John Griffiths 17.

FREELAND.—GRAND OPERA HOUSE (John J. Welch, manager): The Shamrock 4 to a small house. Sporting Craze 5.

BEAVER FALLS.—SIXTH AVENUE THEATRE (C. Medley, manager): The Pulse of New York Oct 30; fair-sized audience; general satisfaction. My Uncle from New York 2; small audience; good performance.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): The New York Theatre co. week of 2; fair houses; fair performances.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): The Brand of Cain 5-7.==ACADEMY OF MUSIC (John D. Mishler, manager): Carmen 4, 5; The Great Diamond Robbery 6, 7.==GILDER'S AUDITORIUM (Charles Gilder, manager): The Black Crook Burlesque co. gave a very good performance to a large house week of 2.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Sons of Veterans (home talent) in A Prisoner of War Oct. 27; good house. Business Men's Carnival, home talent, headed by Saxe and Brown, of Albany, one hundred young men and women taking part, tested the capacity of the house 28, 29. Earle's Comedy co. week of 9; O'Brady's Election, under the direction of Norman Moore, 19; Sweet Leaves of Shamrock 21.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): The Sporting Craze was presented 2 to fair business; performance good. Powell, the magician, 4; light business to a pleased audience.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Keene and Hanford in Othello 2 to small business. A Baggage Check 5.

DAWSON.—GRAND OPERA HOUSE (J. S. Laughrey, manager): The Real Widow Brown 13.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Dan'l Sully in O'Brien the Contractor pleased a large and appreciative audience 3. The supporting co. is capable.==ITEMS: During the performance the election returns were read from the stage.—Local talent are rehearsing the Arabian Nights, which will be put on 30.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Waite Comedy co. 2-7 are giving good satisfaction to big business. The Girl I Left Behind Me 10; Tony Farrell 11; Sporting Craze 13, 14.==ITEM: David Woods, the genial manager of the Waite Comedy co., was initiated into Altoona Lodge, 102, B. P. O. E.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Pulse of New York 3 to fair house. My Uncle from New York 6, 7; Elihu R. Spencer 13; Otis Skinner 16.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Arnold Wolford co. of good performers rendered The Brand of Cain, The Smugglers, and The Streets of New York 2-4 to good business; very satisfactory performance. Oliver Doud Byron 9; The Bells of Shandon 14; Engel Opera co. 15; Herrmann the Great 17.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): The Bostonians 3 in Robin Hood to a good-sized and one of the best pleased audiences of the season.

BROWNSVILLE.—THREE TOWNS THEATRE (L. C. Richie, manager): J. E. Toole Oct. 30; fair house; full satisfaction. House dark week of 2. White Crook 11.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. E. Scoullier, manager): Tony Farrell in Garry Owen Oct. 30 to good business and good satisfaction. A Bunch of Keys 9. Fitz and Webster in A Breezy Time 18.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (J. Charles Fish, manager): White Crook Oct. 26 to fair business; audience well pleased. Tony Farrell in Garry Owen to S. R. O. 31; audience well pleased. Tony Farrell will repeat Garry Owen 2. Harrison J. Wolfe 14; Breezy Time 21; Sporting Craze 23.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Kennedy's Players 2-7.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): John R. Gordon lectured Oct. 30 to a large house; receipts, $235. J. C. Toole 4.

TEMPLE.—SHORT'S OPERA HOUSE (W. C. Dwyer, manager): Tony Farrell in Garry Owen Oct. 27; fair house; performance good. Sporting Craze 12.

NORTH EAST.—SHORT'S OPERA HOUSE (F. J. Carpenter, manager): House dark week of Oct. 26. The Postmaster 12; Stone's U. T. C. co. 17; Gilmore's Band 21.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Corse Payton, with Etta Reed and an excellent co., opened a week's engagement 2 in repertoire at popular prices to crowded house. The Smugglers 16; Brand of Cain 17; Herrmann the Great 18; Black Patti 19.

MINERSVILLE.—OPERA HOUSE (Potter and Kear, managers): Sporting Craze 3; return date to capacity of the house. Powell, magician, 11; Professor Brobish, hypnotist, 16-18.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): The Sporting Craze Oct. 30 to good business and pleased audience. A Baggage Check 6.

CLEARFIELD.—OPERA HOUSE (T. E. Clarke, manager): White Crook Oct. 30 to fair business. James Kennedy's character sketches made a hit; co. good. Mozart Symphony 5 to fair business; performance excellent. Tony Farrell 7; Sporting Craze 20; Claire Comedy co. 23, 24.==ITEM: During the present season Manager Boalich, of Philipsburg, has been booking this house; henceforth Manager Clarke will attend to his own booking.

BUTLER.—PARK THEATRE (George M. Buckhalter, manager): Holmes and Wolford opened 2-4 at reduced prices to S. R. O.; fair satisfaction. Bunch of Keys 11; Tracy the lecturer in "Ben Hur" 12.==ITEM: Mead D. Detweiler, Grand Exalted Ruler of the Order of B. P. O. Elks, was given a banquet by the local Elks, Lodge 170, 30. About fifty brethren participated.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Dr. Belgraff, with Wilton Lackaye, C. W. Couldock, Marie Wainwright, and other notables in the cast, was given its first presentation here 2. The work of Mr. Lackaye and the capable co. was excellent, and was well received by the large and fashionable audience. Robin Hood was presented by the Bostonians 5 to a large and delighted audience. A Pair of Jacks 9.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): My Uncle From New York did but light business 3. It was well presented by a good co. Dorcas 4; small but appreciative audience. The cast, which includes William Broderick, Charles O. Bassett, Fred Frear, Eva Davenport, Marie Millard, Drew Donaldson, and Minnie Jarboe, could not be improved.==ITEM: William Douthitt, manager of the Ellwood City (Pa.) Opera House, is lying at his home in this city with a severe attack of brain fever.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Tony Farrell in Garry Owen Oct. 29; fair business and general satisfaction. House dark 9-14. Sporting Craze canceled date of 10. Gorman Brothers in Gilhoolys Abroad 25.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. T. Boalich, manager): White Crook Oct. 29; fair house; good co. Mozart Symphony Club 4; fine performance; good business. Garry Owen 10; Sporting Craze 10.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Bothner's A Bunch of Keys to a small house Oct. 30. Himmelein's Ideals opened for one week 2 to good business.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Himmelein's Ideals in repertoire Oct. 26-31 gave good satisfaction to large houses. Specialties of M. B. Streeter and Baby Johnson were very clever. House dark 2-7. Day, hypnotist, 9-14; Wilczek Concert co. (Y. M. C. A.) 19.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): House dark Oct. 23-31. Coming: Agnes Wallace-Villa.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersley, manager): The Kodak to light business 2, 3; performance satisfactory. Edwin Hanford in The Shamrock to a fair house 5.

UNIONTOWN.—GRAND OPERA HOUSE (Hirsh and Beeson, managers): Nellie McHenry 5 to good business. White Crook 11.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Powell, the magician, 6.

SHARON.—CARVER OPERA HOUSE (B. F. Davis, manager): Bunch of Keys 13.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Maude Tucker co. Oct. 29-31 to fair business. House dark 2-11.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Lyric Quartette Oct. 29; full house.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): My Uncle from New York 4 to a moderate-sized audience at reduced prices. A Pair of Jacks 11.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Cleveland and Haverly's Minstrels 9.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): House Dark 1-7.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Powell delighted a fair audience 7. Story of the Scottish Reformation, by local talent, 12, 13.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): The Sages, hypnotists, 2-8; performance excellent; good houses.

GREENSBURG.—KEAGY THEATRE (R. G. Curran, manager): J. E. Toole in Killarney and The Rhine 3 to a packed house. Nellie McHenry 5 to fair audience. A Breezy Time 11.

TARENTUM.—ALHAMBRA THEATRE (C. W. Park, manager): John F. Stowe's U. T. C. 3, matinee and night, to S. R. O.; performance excellent. Ed F. Rush's White Crook canceled 9. Fitz and Webster's A Breezy Time 11. A. Q. Scammon's co. in The Real Widow Brown 16.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Andrew Mack presented Myles Aroon 3 for the benefit of the Robert Emmett Guards; house packed to the doors. Mr. Mack's songs were perfectly rendered and the performance gave excellent satisfaction. Joe Hart 17; Fannie Rice 20.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Fannie Rice Oct. 31, small house. Maggie Cline 3; good house. Andrew Mack 7; County Fair 10; Shannon of the Sixth 12; Wang 17.==ITEM: This house was hired by citizens election night after performance of Maggie Cline to receive returns; between dispatches the audience was entertained by members of Miss Cline's company with singing and recitations.

PAWTUCKET.—OPERA HOUSE (Abe Spitz, manager): Katherine Rober in Inez or A Wife's Secret 2; S. R. O. Miss Rober in the title role of Inez carried her hearers with her from the opening scene to the fall of

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the curtain. The other parts were very ably rendered Stricken Blind 3; packed house; general satisfaction. Indications are that Miss Rober and co. will break all records at this house this week. Camille, matinee, 4; big business and pleased audience Carmen 4; good receipts. Floy Crowell Dramatic co 9 11 in repertoire. Isham's Octoroons 12 14; Celebrated Case 16 21.

WESTERLY.—Bliven's Opera House (C. B. Bliven manager): Dark 2-7.

RIVERPOINT.—Thornton's Opera House (J. N. Thornton, manager): Little Trixie Oct. 31; fair house. House dark 2-7.

SOUTH CAROLINA.

COLUMBIA.—Opera House (Eugene Cramer, manager): The Woodward-Warren co. closed a six-night engagement Oct 31, having played at popular prices to packed houses.

SUMTER.—Academy of Music (Ryttenberg and Schwerin, managers); Robert Downing failed to appear Oct. 29. Sam Jones delivered his lecture on "Mankind and Manhood" 28 to a large audience. The Mystic Midgets 2, 3; Robinson Opera co. 4.

TENNESSEE.

NASHVILLE.—The Vendome (T. J. Boyle, lessee and manager): The Lees, hypnotists, drew fair houses Oct. 26-31. House dark 2. Whitney Opera co. in Rob Roy 3, 4 did splendid business House dark 5-7. Coote and Long in The Other Man's Wife 9, 10. Robert Graham in The American Girl 11, 12 ==Grand Opera House (T J. Boyle, lessee and manager): House dark 26-31 McIntyre and Heath in Dixie Land 2 3 to good houses. J. C Lewis in Si Plunkard 19-21; Lanigan's Ball 23 25 ==New Masonic Theatre (W A Sheetz, business manager): House dark 26 7 The Bostonians 19 ==Items: Frances Rousseau, of the Rob Roy co., is ill at San Antonio with typhoid fever. She will be able to join the co. in two weeks. Her place in the co. is being filled by Nellie Wootley in a very creditable manner.—Walter L. Main's Circus is billed here for 16 —Manager Williams, of the Rob Roy co., says business in the South has been unusually good, and he expresses himself as especially pleased with his Nashville engagement.—Rhea changed dates 6, 7 at the Vendome to later in the season.

COLUMBIA.—Grand Opera House (Barker and Helm, managers): Maude Atkinson in Faust Oct. 26 31 to fair business.

BRISTOL.—Harmeling Opera House (Bunting and Mothner, managers): House dark 2-7. Florence Hamilton co. for week beginning 9.

MEMPHIS.—Lyceum Theatre (John Mahoney manager): Dixie Land, with Lizzie Evans and McIntyre and Heath to fair business Oct. 29 31. Whitney Opera co. in Rob Roy to a large and fashionable audience 2 Bert Coote and Nick Long in A Soldier of France and The Other Man's Wife to fair houses 3, 4 ==Grand Opera House (R. S. Douglas, manager): Lillian Russell 5. ==Auditorium (Benj M. Stainback, manager): J. C. Stewart's Comedy co. 2-7 in A Peck of Trouble to good business.

TEXAS.

EL PASO.—Myar's Opera House (J. Godwin Mitchell, manager): Tompkins' Black Crook Oct. 30, 31 to good houses. One of the finest performances seen here. The specialty work of John W. World and Lillian Harper deserves mention. Della Fox in Little Trooper 3 ==Item Manager G. H. Walker, of San Antonio, has been here for the past few days.

DALLAS.—Opera House (George Anzy, manager): The Brothers Byrne Oct. 26, 27 in The New 8 Bells to topheavy business. Al G. Field's Minstrels to only fair business 28, 29. Good performance. Rob Roy Opera co. at advanced prices 30, 31; an unevenly balanced co.; very good business.

HOUSTON.—Sweeney and Coombs's Opera House (Henry Greenwall, lessee; E. Bergman, manager): Bancroft Oct. 26 pleased a large audience. Bleak House 27 to only fair business. The Private Secretary 28; poor house. A Milk White Flag drew a magnificent house 29; splendid co.; everybody delighted; receipts $722. Frederick Warde 4, 5.

GREENVILLE.—King Opera House (J. O. Teagarden, manager): Al G. Field's Minstrels Oct. 27 to good business.

MARSHALL.—Opera House (Johnson Brothers, managers): Frederick Warde in King Lear to good business Oct. 29; appreciative audience. The Private Secretary 7.

VICTORIA.—Hauschild's Opera House (Hauschild Brothers, managers): House dark week ending Oct. 31.

PARIS.—Peterson Theatre (Sol Davis, manager): Al G. Field Minstrels Oct. 26 to the capacity of the house; performance good. Co. was handicapped by very poor lights. 8 Bells 31 to poor business.

TEXARKANA.—Ghio's Opera House (Harry Ehrlich, manager): Al G. Field's Minstrels and Utopia to a good audience Oct. 31. 8 Bells 2; Black Crook 7.

ORANGE.—Gate City Opera House (P. Lassen, manager): Madame Rhéa and co. in Josephine Oct. 16. House dark week ending 31.

SEGUIN.—Klein's Opera House (H. Friedlander, manager): Whitmore Opera co. Oct. 20. Otto H. Krause Big Comedy co. 2 5.

GAINESVILLE.—The Gallia (Paul Gallia, manager): The Brothers Byrne in The New 8 Bells Oct. 29 to a large and enthusiastic audience. Performance good and well received.

TEMPLE.—Bijou Opera House (F. A. Venney, and Co., managers): Jane Coombs and Jeffreys Lewis in Bleak House Oct. 28 to a large and fashionable audience. Performance highly pleasing. Miss Lewis as Hortense is magnificent. Frederick Warde 7.

TYLER.—Grand Opera House (T. W. Parks, lessee and manager): Frederick Warde Oct. 29 in King Lear to a packed house. Uncle Josh Spruceby 5; Louis James 11 ==Item: At the Frederick Warde performance Manager Parks was complimented by the use of the four proscenium boxes for the bridal party of the Parks-Haden wedding, Miss Parks, the bride, being the daughter of Manager Parks. The boxes were elaborately decorated and presented a pleasing spectacle.

PALESTINE.—Temple Opera House (Dilley and Swift, managers): Edwin Travers in Private Secretary Oct. 30 to fair business. Co. good. Mr. Travers received numerous curtain calls. Mr. Eldrid and Miss Hyatt entertained the house with good vocal music, and Harry Dull took the part of the Private Secretary splendidly. Everyone well pleased.

HILLSBORO.—Levy Opera House (Shields and Mendenhall, managers): Jane Coombs and Jeffreys Lewis in Bleak House Oct. 30 to good business. Co the best seen here this season. Miss Coombs and Miss Lewis were especially good. Bancroft the Magician 4.

FORT WORTH.—Greenwall's Opera House (Phil W. Greenwall, manager): Hoyt's A Milk White Flag was presented here for the first time Oct. 26 by the original New York co. to a fair house. Whitney's Opera co presented Rob Roy 28, 29 with matinee 29, to poor business. Costumes and scenery were good.

DENISON.—Opera House (Milton L. Eppstein, manager): The New 8 Bells Oct. 28 to good attendance; an evenly balanced co. gave a fair performance. Uncle Josh Spruceby 30; business fair; performance average. Jane Coombs and Jeffreys Lewis 5; Louis James 6 ==Item: During the second act of 8 Bells, the shipwreck scene, a cyclone struck the city and did considerable damage. The audience thought the passing storm was the usual stage storm, and gave no indications of excitement.

CORSICANA.—Merchant's Opera House (S H Weis, lessee; L. C. Revare, manager): Rob Roy by the Whitney Opera co. to a large and well pleased audience at advanced prices Oct. 27. Frederick Warde in King Lear 30 to a large and well-pleased audience. Bancroft 3.

MARLIN.—King's Opera House (Chester Haile, manager): Schwarz Stock co., supporting Owen Bartlett in repertoire Oct. 26 28; good band and orchestra; attendance good; fair satisfaction. House dark week of 2.

WACO.—The Grand (Sid H. Weis, manager): Whitney's Opera co. presented Rob Roy Oct. 26 to the capacity of the house at advanced prices. Performance unsatisfactory; audience disappointed. The chorus was good. Hoyt and McKee's A Milk White Flag 27 to S. R. O; excellent performance; audience pleased. Co. good. The Nineteenth Century Female Minstrels (local talent) turned people away 29, and gave the best amateur performance ever seen here.

BELTON.—Grand Opera House (S. J. Embree, manager): Jane Coombs and Jeffreys Lewis in Bleak House Oct. 29 to a good house; performance excellent. ==Item: Louis James has changed date from 12 to 23.

AUSTIN.—Hancock Opera House (Rigsby and Walker, managers): Esmeralda by home talent was presented Oct. 27 and matinee 31 to good houses. Bancroft the Magician entertained a good audience 29 with many new tricks ==Millett's Opera House (Charles Apple, manager) Ruby La Fayette co.'s second week was to poor business.

YOAKUM.—Front Street Theatre (Bixby and Moreland, managers): House dark week ending Oct. 31 owing to cancellations.

CALVERT.—Casimir's Opera House (J. P. Casimir, manager): Swartz Stock co., supporting Owen Bartlett Oct. 29 31 to full houses, giving perfect satisfaction. House dark 2-7.

UTAH.

SALT LAKE CITY.—Grand Opera House (J. B. Rogers, manager): Stock co. week of Oct. 26 in Sardou's society drama, Duty; business good ==Items: E. M. Royle's new play, entitled One Plus One Equals Three, is to have its first presentation 9. In addition to the stock co. Mr. Royle, Selena Fetter, and Ada Dwyer will be in the cast. Rehearsals have been going on for several weeks.—Jean Chamblin will close with the stock co. 7.

OGDEN.—Grand Opera House (Joseph Clark, manager): The Si Perkins co. played to small business Oct 30. Lincoln J Carter's Fast Mail co. 3. The Corinne Extravaganza co. in Hendrick Hudson, Jr., 4.

VERMONT.

BELLOWS FALLS.—Opera House (Bromshan and Bickley, managers) Wang Oct. 30; co. first-class; good business; audience well pleased. Gorton's Minstrels 7; Odd Miss Podd 9

BURLINGTON.—Howard Opera House (W. K. Walker, manager): James Young 5; White Crook 12.

BRATTLEBORO.—Auditorium (G. E. Fox, manager): House closed Oct 30 5 Gorton's Minstrels 9.

MONTPELIER.—Blanchard Opera House (G. L. Blanchard, manager): Gorton's Minstrels to fair sized house Oct. 31. James Young in David Garrick 6 H L. Southwick in Hamlet and Richelieu 12, 13. Wolbert and Russell's Stars of Repertoire 16-21

BENNINGTON.—Opera House (F M Tiffany, manager): Limited Mail to a large audience Oct. 31; play and co. up-to-date and gave good satisfaction. The Old Homestead 7.

VIRGINIA.

RICHMOND.—Academy of Music (Thomas G. Leath, lessee and manager): Ellison, return engagement, drew a large house 3. Nordica 10; Miss Philadelphia 11, 12; Corinne 17, 18; Milk White Flag 20, 21. ==Items: Manager Leath has almost completed his bookings for his new dramatic co., which is to appear at popular prices in a very strong repertoire. Oscar Sisson heads the co. which is very strong.—Riley, Emily Bancker's manager, has decided in view of the great hit made by A Divorce Cure, to cut Our Flat out of the repertoire of that actress, and put a second co. out to play Mrs. Musgrave's farce only. Mr. Leath has purchased a half interest in the enterprise.

N. G. Neal.

ROANOKE.—Academy of Music (C. W. Beckner, manager): Georgia Minstrels Oct 31; good house; co. strong and performance good Lewis Morrison 3; packed house. Mr. Morrison was well received and performance good. Woodward-Warren Dramatic co. 16.

NORFOLK.—Academy of Music (A. B. Duesberry, manager): Emily Bancker and her very capable co. presented Our Flat Oct. 28 and A Divorce Cure 29 to average houses; performances well received.

SUFFOLK.—City Hall Theatre (Robert W. Withers, manager): House dark 2-7. Coming: Nellie McHenry.

ALEXANDRIA.—New Opera House (Roy D. Hemler, manager): House dark Oct. 26-2 Hi Tom Ward's Minstrels 10; Black Patti 16; May Davenport 23, Little Trixie 20.

LYNCHBURG.—Opera House (F. M. Dawson, manager): A large and fashionable audience greeted Lewis Morrison in Faust 2; excellent performance.

PETERSBURG.—Academy of Music: Emily Bancker presented Our Flat to good business 2; performance satisfactory.

WASHINGTON.

SEATTLE.—Theatre (P. B. Heyner, manager): Maginel-Mullin Concert co. Oct. 28; poor house; splendid entertainment. Empire Entertainers with Albini, the Wizard, 31 ==Third Avenue Theatre (W. M. Russell, manager): Midnight Alarm 1-4; She 5-7.

NEW WHATCOM.—Light House Theatre (E. E. Whitmore, manager): Dark week ending Oct. 31. Maginel-Mullin Concert co. 2.

TACOMA.—Theatre (S. C. Heilig, manager): The Empire Entertainers Oct. 30 to fair attendance. Albini the Magician was the meritorious feature.==Ninth Street Theatre (W. J. Fife, manager): A Y. Pearson's Stock co. 26 31; good business. Worthy co. and much scenery.

SPOKANE.—Auditorium (Harry C. Hayward, manager): Aiden Benedict's co. presented Fabio Romani Oct. 29 to a small audience.

WEST VIRGINIA.

CHARLESTON.—Burlew Opera House (N. S. Burlew, manager): Harry Martell's South Before the War 2; fair business.

PARKERSBURG.—The Auditorium (Kemery and Smith, managers): This new house was opened by Clay Clement in The New Dominion and The Bells Oct. 31: good business and excellent performance. Franz Wilczek Concert co. to small but pleased audience 2 Si Plunkard to S. R. O. 3; performance fair. Hi Tom Ward Fulton Brothers, and De Rue's Minstrels to poor business 4; fair performance. A Railroad Ticket 9 ==Casino (James L vin, manager): Vaudeville 26-31; good business and good performance.

WISCONSIN.

MADISON.—Fuller Opera House (Edward M. Fuller manager): Otis Skinner in A Soldier of Fortune Oct. 27 drew a large and fashionable audience. The performance, co. and piece received the highest praise. Eddie Foy in Off the Earth 29 drew a fairly good house. Off the Earth came very nearly being a reality, for just after the curtain arose on the second act, as Foy and Mary Marble were doing a specialty, a small cyclone struck the town taking the roof off of the house, covering the stage, the performers narrowly escaping a shower of bricks and the audience going into a stampede for the doors. A panic was averted by the presence of mind of Foy's manager, J W. Dunne, who ordered the doors closed, allowing no one to pass out until order had been restored. Robert Mantell 10; In Gay New York 12. ==Item: Manager E. M. Fuller entertained the members of the Skinner co. at a luncheon at Chetunk, his Summer residence here.

BARABOO.—The Grand (F. E. Shults, manager): Chauncey Olcott in The Minstrel of Clare 5.

LA CROSSE.—Theatre (J. Strasilipka, manager): Eddie Foy in Off the Earth to good business Oct. 27. Co. better than last season. Mary Marble as Dimples is worthy of special mention.

RACINE.—Belle City Opera House (J. B. Johnson, acting manager): In Old Missouri Oct. 30, by an excellent co. with A. S. Lipman in the title-role, to fair business. Lillian Sackett co. 1-7; Railroad Jack 8; The Dazzler 16

BELOIT.—Wilson's Opera House (R. H. Wilson, manager): Railroad Jack Oct. 28; small house.

OSHKOSH.—Grand Opera House (J. C. Williams, manager): Otis Skinner Oct. 28; large audience. Columbia Comedy co. 2-7; A Boy Wanted 17.

FOND DU LAC.—Crescent Opera House (P. B. Haber, manager): Vitascope co. Oct. 26-31; fair business.

EAU CLAIRE.—Grand Opera House (O. P. Burlingame, manager): Denman Thompson's Old Homestead to a small audience Oct 29; performance good. Chauncey Olcott in The Irish Artist 4; Gus Heege in A Yenuine Yentleman 7; Robert Mantell 9; Kathryn Kidder in Madame Sans Gene 11.

WEST SUPERIOR.—Grand Opera House (Robert Kelly, manager): Yenuine Yentleman 5; The Superior Minstrels, local, 12.

CANADA.

TORONTO.—Grand Opera House (O. B. Sheppard, manager): A Texas Steer played to fairly good business 2 4. James O'Neill will present Virginius, Monte Cristo and Hamlet 5-7. Carl A. Haswin in A Lion's Heart 9-14 ==Toronto Opera House (Ambrose J. Small, manager): Human Hearts to good houses 2 7. The bargain matinees still continue prosperous. Side Tracked 9-14. ==Princess Theatre (O. B Sheppard, manager): The International Grand Opera co 9, 10 ==Items: The production of Ben Hur at the Princess in aid of Grace Hospital resulted in a loss of some $700. —Herb Prior, an old Toronto boy, is here with the Human Hearts co.

MONTREAL.—Monument National (Mr. and Mrs. Frank Murphy, managers): The International Opera co. opened 2 to good business in Il Trovatore, the principals for this performance being Thomas McQueen, Warwick Ganor, Louise Engle, and Marie Senta. The opera was put on in first-class style, both as regards costuming and scenery. The chorus is large and efficient, and the orchestra, under the direction of Signor Emerico Morales, in excellent form. Marie Senta scored quite a hit. The season ought to be a success The repertoire includes Lucia, Faust, Maritana, Cavalleria and Pagliacci Bertha Nichols, Catherine Eland, and Myrtle French are among those still to be heard ==Queen's Theatre (Sparrow and Jacobs, managers): Lincoln J. Carter's Heart of Chicago opened to S R O 2 It is without doubt one of the best staged plays seen here in a long while. The scenes depicting the great Chicago fire, the Masonic Building Roof Garden, and the railway bridge and engine are excellent examples of the perfection to which stage realism has been brought. Russell Brothers 9-14 ==Theatre Royal (Sparrow and Jacobs, managers): White Crook opened 2 to S. R. O. A very fair burlesque and a good specialty show. Rose Hill English Folly co 9-14 ==Theatre Français (W. E Phillips, manager): The stock co. presented The Danites 2 to good business. Emmett C. King, the new leading man, made a success as Sandy McGee, and Beryl Hope did her usual excellent work as Nancy Williams and Billy Piper Gertrude Mansfield was the feature of the vaudeville bill. ==Item: Election returns from your side were published from the stages of the Royal, Queen's and Français.

BROCKVILLE.—Grand Opera House (F. J. Ritchie, manager): Joseph Murphy in The Kerry Gow 2 drew a good house. Mr. Murphy is supported by a good co. and gave an excellent performance. John Griffith in Faust 5.

QUEBEC.—Academy of Music (B. Sewell, manager): Boston Quintette Club Oct 27; large and fashionable audience. ==Theatre Royal (J. Lemelin manager): Austin Sisters co. 2 7 opened to good business.

LONDON.—Grand Opera House (A. E Roote, manager): The Tornado Oct. 29 fair attendance and general satisfaction. Anna Eva Fay 30 drew another big house. The Burglar 31; small but well-pleased audience; performance good. Side-Tracked 5; Joseph Murphy in Shaun Rhue 7; James O'Neill 9 ==Music Hall (Alexander Harvey, manager): Hoyt Comedy co. concluded a two weeks' engagement 31 to good business. Evelyn Gordon in repertoire 9 14

KINGSTON.—Martin's Opera House (W. C. Martin, manager): Heart of Chicago Oct. 28 to an overflowing house; great scenic production. Mrs. General Tom Thumb and co 30 31 to small houses; poor performances. John Griffith in Faust and Richard III. 2, 3 to crowded houses; high-class performances Rich and Ramsay 6, 7; A Texas Steer 10; Fast Mail 11.

OTTAWA.—Grand Opera House (John Ferguson, manager): Joseph Murphy Oct. 31, 31 in Shaun Rhue and Kerry Gow ==Grant's Music Hall (Harry Lindley, manager): The Danites 26; The Charity Ball 27; Monte Cristo 28; The Ticket-of-Leave Man 29; all to fair business.

VICTORIA.—Victoria Theatre (Robert Jamieson, manager): Jules Grau Opera co. Oct. 26 31 to packed houses, plays being The Beggar Student, Fra Diavolo, Paul Jones, The Black Hussar, Erminie, and Tar and Tartar.

ST. JOHN.—Opera House (A. O. Skinner, manager): Bennett-Moulton Comedy co. in repertoire closed the most successful engagement of any co. at this house this season Oct. 31. Crowded houses nightly. Wilson's Kentucky Colored Minstrels opened a four nights' engagement 2 to packed houses. Good performance.

WINNIPEG.—Bijou Theatre (W. H. Leach, manager): A Yenuine Yentleman Oct. 28, 29 drew moderate houses Georgia University Graduates to good business 30, 31 ==Item: The Old Lyceum Theatre has been brightened up and was opened as the Grand Opera House 27 under the management of C. W. Sharp, with Il Trovatore by local talent to good business.

HALIFAX.—Academy of Music (H. B. Clarke, manager): Wilson's Kentucky Minstrels opened Oct. 26 to S. R. O. Bennett-Moulton co. opened a two weeks' engagement 2 in A Wife's Honor to a packed house. Co gave great satisfaction.

CHATHAM.—Grand Opera House (Henry A. Ruspin, manager): The Tornado Oct. 27 drew a house. Better co. than never. William Owen, ably supported by J. R. Amory, Frederick Hartley and Antoinette Ashton and a capable co. opened an engagement 2 for one week. Spider and Fly 14; Johnston Comedy co. 16, week.

ST. THOMAS.—Duncombe's New Opera House (T. H. Duncombe, manager): The Tornado Oct. 28 to only a fair house. Lucille Walker and W. H. Evarts looked well after the Irish character roles. Willie Simms was sprightly in the soubrette role. A. Q. Scammon's The Burglar 30 to light business. The male portion of the co. was good. Anna Eva Fay 29 2 to very good business. Miss Fay did some very clever cabinet work. ==Items: H. Percy Hill, in advance of the Cinematographe, booked for 5 7, is in town and reports doing a phenomenal business through Canada.—W. D. Greene reports fair Canadian business for The Burglar co.

HAMILTON.—Grand Opera House (F. W. Stair, manager): Hoyt's A Texas Steer Oct. 29 gave two performances to two good audiences; entire satisfaction. Lincoln J. Carter's Tornado 31 to fair business. Sons of Scotland 30 gave a good concert to a fair house. The singing and dancing was above the standard. Ben Hur (local) 2 7, in aid of St. George's Society, gave very creditable performances. S C. Mewburn, Miss Donald Rose Levy, Miss Blachford, and Miss Papps are worthy of mention. Ian McLaren 9; James O'Neill 10, International Opera co. 11; In Old Kentucky 13, 14.

WOODSTOCK.—Opera House (Charles A. Payne, manager): A Texas Steer Oct 31 to good business; performance excellent. Will Mandeville gave a capital portrayal of the Texan cattle king. Charlotte Crane as Bossy made the most of her part, giving a charming characterization of the cattle king's pretty daughter. The remaining roles were in capable hands. Joseph Murphy 6; Human Hearts 9; Spider and Fly 13 ==Items: Jones's Band, booked for 5, canceled.—Manager Sam Schubert, of A Texas Steer co., deemed it advisable to cancel a number of his Western Ontario bookings on account of a pirate co. playing A Texas Steer preceding him.

STRATFORD.—Opera House (A. Brandenberger, manager): Dan McCarthy in The Irish Greenhorn Oct. 19 to a fair house; poor performance. Lincoln J. Carter's Tornado 24 to good business; good co. John Griffith's Faust 27 to a packed house; good co.

BELLEVILLE.—Carman Opera House (LeClair and Lesser, managers); John Griffith in Faust Oct. 31 to a large and appreciative audience. Mr. Griffith as Mephisto was a decided success. Eugene Moore as Faust played the part well. The scenic effects were good and the choruses well given. Hoyt's A Texas Steer 5; James O'Neill in Monte Cristo 11, Lincoln J. Carter's Fast Mail 12; Mark Brothers' Comedy co 16-28. ==Power's Opera House (Power Brothers, managers): Mrs. General Tom Thumb and the Liliputians 3 and matinee; good business; fair performances. ==Item: W W. Power has left for New York to join Frank A. Robbins's Little Trixie co.

BARRIE.—Grand Opera House (John Powell, manager): Fast Mail Oct. 31; performance good; excellent scenes; good house. Monkey Theatre 3, 4 to fair business. Wilson Comedy co. week of 16.

LINDSAY.—Academy of Music (Fred Burk, manager): Side-Tracked Oct. 29 to fair business; good performance Heart of Chicago 30; S. R. O. Performance best seen here this season. Fast Mail 2 to a fair house; performance poor. Mrs. General Tom Thumb 6.

BRANTFORD.—Stratford's Opera House (Rubidge and Hubert, managers): A Texas Steer Oct. 30 to a packed house; excellent performance and best pleased audience of the season. Side-Tracked 31 2 to large and delighted audiences. Specialties good. Monkey Theatre 5-7; Johnson Comedy co. 9-12 and 14; Spider and Fly 13.

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DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A LION'S HEART (Carl A. Haswin, prop.; W. H. Oviatt, mgr.): Toronto, Can., Nov. 9-14.

A Breezy Time (Fitz and Webster, props.; Edwin Clifford, mgr.) Irwin, Pa., Nov. 10, Titusville 13, Warren 14, Corry 16, Johnsonburg 18, Du Bois 20, Punxsutawney 21.

Agnott and Lifton (T. C. Howard, mgr.): Cumberland, Md., Nov. 9-14, Connellsville, Pa. 16-21.

American Girl (A. Q. Scammon, mgr.): Paducah, Ky., Nov. 10, Nashville, Tenn., 11, 12, Montgomery, Ala., 13, 14, New Orleans, La., 15-21, Galveston, Tex., 23, 24, Houston 25, 26 Brenham 27 Austin 28.

Alma Stuttz: Forest City, Cal., Nov 9 14.

A BAGGAGE CHECK (Blaney's; W. S. Butterfield, mgr.): Washington, D. C., Nov. 9 14, Philadelphia, Pa., 16-21.

A BOY WANTED (Blaney's; Clay T. Vance, mgr.): Minneapolis, Minn., Nov. 9-14

Andrew Mack (D. W. Truss and Co., mgrs.): Lynn, Mass., Nov. 10, Lawrence 11, Haverhill 12, Lowell 13, 14, New York city 16-21.

Alcazar Stock (Belasco, Doane and Jordan, mgrs.): San Francisco, Cal.—indefinite.

All a Mistake: Minonk, Ill., Nov. 10, Clinton 11, Danville 12, Watseka 13.

Auguste Van Biene: New York city Nov. 5—indefinite.

Baldwin-Melville (Walter S. Baldwin, mgr.): Charleston, S. C. Nov 9-14, Montgomery, Ala., 16-21, Savannah, Ga., 23-28.

Bells of Shandon (Hubert F. Kinney, mgr.): Albany, N Y., Nov. 12-14.

Black Sheep (Hoyt and McKee, mgrs.): Detroit, Mich., Nov. 12-14.

Bennett-Moulton Comedy (Monte Thompson, mgr.): Halifax, N S., Nov 2-14, Salem, Mass., 23-Dec. 5.

Bunch of Keys (Gus Bothner, mgr.): Du Bois, Pa., Nov. 10, Butler 11, New Castle 12, Sharon 13, Youngstown, O., 14, Toledo 15-18, Cleveland 19-21, Elyria 23, Sandusky 24, Galion 25, Marion 26, Bellefontaine 27, 28.

Bell Comedians (George H. Bell, mgr.): Meridian, Miss., Nov. 9-14 Valdosta, Ga., 16-21, Waycross 23-28.

Buckler Stock (George Buckler, mgr.): Bedford, Va., Nov. 9 14, Lynchburg 16-21, Greensboro, N. C., 23-28.

BANCROFT AND KNOX (Sheridan Corlyn, mgr.): Dover, N. J., Nov. 9-14, Rondout, N. Y., 16-21.

Bankson-Lambert: Ludington, Mich., Nov. 9-14.

Booming Town: Lima, O., Nov. 14.

BANCROFT THE GREATEST (Edw. L. Bloom, mgr.): Paris, Tex., Nov. 10, Denison 11, Greenville 12, Tyler 13, Shreveport, La., 14.

Conroy and Fox: Fall River, Mass., Nov. 10.

Coyne Comedians: Riverside, Cal., Nov. 10, Needles 12 14.

Crom-a-Boo: Philadelphia, Pa., Nov. 9-14.

Clay Clement (Ira J. La Motte, mgr.): Jackson, Mich., Nov. 12, Battle Creek 13, Goshen Ind., 14, Logansport 16, Marion 17, Frankfort 18, Terre Haute 19, Vincennes 20 Evansville 21, Louisville, Ky., 23-28.

CORSE PAYTON (W. E. Dennison, mgr.): Wilmington, Del., Nov 9-14, Trenton, N. J., 16-21.

Chimmie Fadden (George Bowles, mgr.): Boston, Mass., Nov. 2-28.

Charley's Aunt (Julius Cahn, mgr.): Louisville, Ky., Nov. 9-14, St. Louis, Mo. 15-21.

Chauncey Olcott (Augustus Pitou, mgr.): Pittsburg, Pa., Nov. 9 14, Buffalo, N.Y., 16-21, Brooklyn 23-28.

COOTE AND LONG (E. C. White, mgr.): Nashville, Tenn., Nov. 10, New Albany, Ind., 11, Indianapolis 12 14, Louisville, Ky., 16-21.

Cherry Pickers (Augustus Pitou, mgr.): New York city Oct. 12—indefinite.

Chase-Lister: Iowa City, Ia., Nov. 9 14.

Cotton King (William A. Brady, mgr.): Brooklyn, N. Y., Nov. 9 14.

Chas. A. Gardner (Del S. Smith, mgr.): Champaign, Ill., Nov 10, Brownsville, Tenn., 11, Memphis 12-14, New Orleans, La., 15-21, Pensacola, Fla., 23, Mobile, Ala., 24.

Deacon Brodie: St. Louis, Mo., Nov. 9 14.

Darkest Russia (Sidney R. Ellis, mgr.): San Francisco, Cal., Nov. 9-14.

Dixie Land (McIntyre and Heath, props.): Louisville, Ky., Nov 9 14, Cincinnati, O., 16 21.

DONALD ROBERTSON AND BRANDON DOUGLAS (G W. Farren, mgr.): Minneapolis, Minn., Nov. 12-14.

Dan McCarthy: Wheeling, W. Va., Nov. 10, 11.

DAN SULLY (J. H. Davis and Co., mgrs.): Albany, N. Y., Nov. 10-12.

DARKEST AMERICA (Will A. Junker, mgr.): Baltimore, Md., Nov. 8-14, Hoboken, N. J., 15-18, New Brunswick 19 Dover 20, Elizabeth 21.

Dan Kelly: Fall River, Mass., Nov. 10 11.

Earle Comedians: East Stroudsburg, Pa., Nov. 9-14.

Elihu R. Spencer (W. M. Goodhue, bus. mgr.): Bradford, Pa., Nov. 13, Olean, N. Y., 14, Oil City, Pa., 16, Titusville 17, Union City 18, Cambridgeboro 19, Corry 20, Conneaut, O., 21.

Elroy Stock (Edwin Elroy, mgr.): Oil City, Pa., Nov. 9-14

E. H. Sothern (Daniel Frohman, mgr.): New York city Sept. 1-Nov. 21.

Empire Stock (Charles Frohman, mgr.): Providence, R. I., Nov. 9-14.

Eldon Comedians (G. H. Eldon, mgr.): Ledoga, Ind., Nov. 9-14, Greenfield 16-21, Alexandria 22-28

Emily Bancker (Thomas W. Ryley, mgr.): Columbia, S. C. Nov. 10 12, Atlanta, Ga., 13, 14, Athens 16, Augusta 17, Macon 18 Americus 19, Columbus 20, Montgomery, Ala., 21, New Orleans, La., 23-28

Evelyn Gordon (W. G. Collmge, mgr.): Flint, Mich., Nov. 9 14, Petrolia, Can., 16 21, Chatham 23 28.

8 Bells (Western; J. F. Byrne, prop.; Walter Loftus, mgr.): Columbus, O., Nov 10, 11, Chillicothe 12, Middletown 13 Hamilton 14, Cincinnati 15-21, Atchison, Kans., 23, Beatrice, Neb., 25, Lincoln 26, Des Moines, Ia., 27, 28.

8 Bells (Eastern; J. F. Byrne, prop.; W E. Flack, mgr.): Carthage, Mo., Nov. 10 Joplin 11, Ft. Scott, Kans., 12, Topeka, 13, Kansas City, Mo., 15-21.

Floy Crowell (Armitage and Fitzpatrick, mgrs.): Pawtucket, R. I., Nov 9-14.

Ferguson and Mack: Milwaukee. Wis., Nov. 8-14, Chicago, Ill., 15-21

Fanny Rice (George W. Purdy, mgr.): Lewiston, Me., Nov. 10, Biddeford 11, 12, Portland 13, 14.

Fast Mail (Eastern; Lincoln J. Carter prop; R. G. Gupill, mgr.): Carey, O., Nov. 10, Clyde 11, 12, Shelby 13, Wadsworth 14, Wooster 16, Massillon 17, Cuyahoga Falls 18, Kent 19, Salem 20, Rochester 21, E. Liverpool 23, Wellsville 24, Toronto 25.

Fast Mail (Southern; Lincoln J. Carter, prop.; J. B. Hogan, mgr.): Laramie, Wyo., Nov. 10, Cheyenne 11, Greeley, Col., 12, Ft. Collins 13 Longmont 14, Golden 16, Black Hawk 17, Central City 18, Georgetown 19, Breckenridge 20, Leadville 21, Aspen 23, Glenwood Springs 24, Delta 25, Montrose 26, Gunnison 27, Salida 28.

Fast Mail (Western; Lincoln J. Carter, prop.; F. C. Walton, mgr.): Nebraska City, Neb., Nov. 10, Malvern, Ia., 11, Villisca 12, Clarinda 13, Corning 14, Council Bluffs 15, Creston 16, Osceola 17, Chariton 18, Ottumwa 19, Oskaloosa 20, Newton 21, Marengo 23, Whatcheer 24, Iowa City 25, Vinton 26, Marion 27, Monticello 28.

Fast Mail (Northern; Lincoln J. Carter, prop.; Martin Golden, mgr.): Brockville, Ont., Nov. 10 Kingston 11, Belleville 12, Napanee 13, Cobourg 14, Port Hope 16, Guelph 17, Preston 18, Galt 19, Brantford 20, Woodstock 21, Stratford 23, Port Huron, Mich., 24, Pontiac 25, Monroe 26, Bryan 27, Defiance 28.

Fabio Romani (Aiden Benedict, mgr.): Victoria, B. C., Nov. 10 11, Nanaimo 12, Vancouver 13, New Westminster 14.

Forepaugh Stock (Mrs. John A. Forepaugh, mgr.): Philadelphia, Pa.—indefinite.

Florence Hamilton (Braunig, Marlowe and Hodge, mgrs.): Bristol, Tenn., Nov. 9-14, Atlanta, Ga., 16-21, Columbus 23 28.

Fatal Card (Charles Frohman, mgr.): Philadelphia, Pa., Nov 9-14, New York city 16 21.

Flora Staniford (Joe G. Glasgow, mgr.): Fayetteville, N. C., Nov. 9-14, Charlottesville, Va., 16-21.

Florida Enchantment: New York city Oct. 12—indefinite.

Green Goods Man (W. E. Gorman, mgr.): Springfield, Ill., Nov. 10, Lincoln 11, Bloomington 12, Champaign 13, Danville 14, Muncie, Ind., 16, Elwood 18, Anderson 19, Newcastle 20, Alexandria 21, Portland 23, Dunkirk 24, Findlay, O., 26.

George W. Monroe (Robert B. Monroe, mgr.): Cincinnati, O., Nov. 16-21.
Garry Owen (B. A. Myers, mgr.): Phillipsburg, Pa., Nov. 10, Altoona 11, Apollo 12, Latrobe 13, Greensburg 14, Irwin 16, Washington 17, Toronto, O., 18, Wheeling, W. Va., 19-21.
Girl I Left Behind Me (Julius Cahn, mgr.): Altoona, Pa., Nov. 10, Wheeling, W. Va., 11, Columbus, O., 12-14, Cincinnati 15-21, Dayton 22-25, Omaha, Neb., 29-Dec. 2.
Graham Earle: Petersburg, Ill., Nov. 9-14.
Georgia Cayvan (Charles Burnham, mgr.): Philadelphia, Pa., Nov. 9-14.
Great Train Robbery (Davis and Keogh, mgrs.): Newark, N. J., Nov. 9-14.
Girl Wanted (Davis and Keogh, mgrs.): New York city Nov. 9-14.
Gus Williams (Edward J. Hassan, mgr.): Lima, O., Nov. 10.
Gay Parisians (Charles Frohman, mgr.): Minneapolis, Minn., Nov. 10, 11, St. Paul 12-14.
Hendrus in Comedy: Rochester, Ind., Nov. 10, Plymouth 11, South Bend 12, 13, Coldwater, Mich., 14.
Huff Brothers's Comedy: Oxford, Ia., Nov. 12-14.
Honors Are Easy (Charles Frohman, mgr.): Brooklyn, N. Y., Nov. 9-14.
Harper-Detrick (J. G. Harper, mgr.): Odin, Ill., Nov. 9-14, Centralia 16-21.
Hoyt Comedy (Harrison): Brook Haven, Miss., Nov. 9-14.
Henry Melnotte: Paterson, N. J., Nov. 9-14.
Harrison J. Wolfe: Bradford, Pa., Nov. 10, 11.
Heart of Maryland (W. J. Block, mgr.): Harlem, N. Y., Nov. 9-14, Brooklyn 16-28.
Heart of Chicago (Lincoln J. Carter, prop.; J. J. Simons, mgr.): Philadelphia, Pa., Nov. 9-14, Lansingburg 16, Cohoes, N. Y., 17, Albany 18, 19, Poughkeepsie 20, Danbury, Conn., 21, Bridgeport 23, 24, New Haven 25, 26, Hartford 27, 28.
Herrmann the Great: New York city Nov. 2-14.
Humanity (William Brady, mgr.): Salt Lake City, Utah, Nov. 13, 14.
Human Hearts (W. S. Ross, mgr.): London, Can., Nov. 10, St. Thomas 11, Port Huron, Mich., 12, Sandusky, O., 13, Fremont 14.
Harry Lindlay: Ottawa, Ont., Oct. 5—indefinite.
HENNESSY LEROYLE (Fred Conrad, mgr.): Urbana, O., Nov. 10, Xenia 12, Richmond, Ind., 14.
Ion Carroll: Jersey Shore, Pa., Nov. 9-14.
James J. Corbett: Boston, Mass., Nov. 9-14.
Julia Marlowe Taber and Robert Taber (Theodore Bromley, mgr.): Oakland, Cal., Nov. 9-11, San Jose 12, Stockton 13, Fresno 14, Los Angeles 16-18, New Orleans, La., 23-28.
James O'Neill (W. F. Connor, mgr.): Hamilton, Ont., Nov. 10.
John Griffith (S. T. St. John, mgr.): Syracuse, N. Y., Nov. 10, 11, Wilkesbarre, Pa., 14, Scranton 16, Pittston 17, Johnstown 20, McKeesport 21, Columbus, O., 23-28.
Jim the Penman: Chicago, Ill., Nov. 9-14.
Jean Renold: Appleton, Wis., Nov. 9-14.
Jessie Mae Hall: Kokomo, Ind., Nov. 9-14, Ft. Wayne 16-21.
Jolly Old Chums (A. H. Westfall, mgr.): Hannibal, Mo., Nov. 10, Jacksonville, Ill., 11, Peoria 12, 13.
Johnnie Pringle: Dodge City, Kans., Nov. 10, 11, Garden City 12-14, La Junta, Col., 16, 17, Trinidad 18-21, Walsenburg 23-25.
James Young (J. H. Jenkins, prop.): Plattsburg, N. Y., Nov. 10, Ogdensburg 11, 12, Syracuse 13, 14, Rome 16, 17, Rochester 19-21.
John E. Brennan (H. S. Grant, mgr.): Red Beach, Me., Nov. 9-14, East Port 16-21, Calais 23-28.
Johnson Comedy: Stratford, Can., Nov. 9-14.
JANE COOMBS AND JEFFREYS LEWIS (F. A. Brown, mgr.): Tyler, Tex., Nov. 10, Shreveport, La., 11, Marshall, Tex., 12, Texarkana 13, Pine Bluff, Ark., 14, Little Rock 15, Jonesboro 17, Memphis, Tenn., 18, 19, Nashville 20, 21.
Joseph Murphy: Detroit, Mich., Nov. 9-14.
James A. Herne (William B. Gross, mgr.): Jersey City, N. J., Nov. 9-14, Newark 16-21, Providence, R. I., 23-28.
John A. Victor: Indianapolis, Ind., July 18—indefinite.
John Drew (Charles Frohman, mgr.): New York city—indefinite.
Joseph Hart (D. W. Truss and Co., mgrs.): Providence, R. I., Nov. 9-14, New Bedford, Mass., 16, Newport, R. I., 17, Attleboro, Mass., 18, Taunton 19, Brockton 20, Haverhill 21, Lynn 23, Manchester, N. H., 24, Lowell, Mass., 25, Lawrence 26.
Joe Jefferson: Pittsburg, Pa., Nov. 9-14, Baltimore, Md., 16-21, St. Louis, Mo., 23-28.
Katie Emmett (Hubert Sackett, mgr.): Portland, Ore., Nov. 10, 11, Olympia 12, Victoria, B. C., 13, 14, Nanaimo 16, Vancouver 17, 18, Seattle, Wash., 19, 20, Tacoma 21, Salem, Ore., 23, Eugene 24, Roseburg 25, Santa Rosa, Cal., 27, Vallejo 28.
KENNEDY PLAYERS (H. B. Hooper, mgr.): Plainfield, N. J., Nov. 9-14, Red Bank 16-21.
Katherine Rober (Charles A. Wilson, mgr.): Boston, Mass., Nov. 9-14, Dover, N. H., 16-21, Brockton, Mass., 23-28.
Kittie Rhoades (Richard Obee, mgr.): Elizabeth, N. J., Nov. 9-14, Pottstown, Pa., 16-21, Harrisburg 23-28.
KELLAR (Dudley McAdow, mgr.): Cleveland, O., Nov. 9-14, Canton 16, Newark 17, Dayton 18, Columbus 19-21.
Lizzie Wilson: Frostburg, Md., Nov. 9-14.
Lee and Sherman: Winchester, Ill., Nov. 9-14.
Last Stroke (Jacob Litt, mgr.): Brooklyn, N. Y., Nov. 9-14.
Lillian Kennedy: Elizabeth, N. J., Nov. 12-14.
LIMITED MAIL (Elmer E. Vance, mgr.): Westfield, Mass., Nov. 10, Northampton 11, Holyoke 12, Springfield 14, Hartford, Conn., 16, 17, Meriden 18, So. Norwalk 19, Bridgeport 20, 21, New London 23, Mystic 24, Willimantic 25, Worcester, Mass., 26, So. Framingham 27, Fitchburg 28.
Lost Paradise (Joseph Callahan): Galesburg, Ill., Nov. 10, Peoria 12-14, Davenport, Ia., 16, Burlington 17, Quincy, Ill., 20, Hannibal, 21, Alton, Ill., 22, Belleville 23, East St. Louis 24, Jacksonville 25.
Lewis Morrison (Edward Abram, mgr.): Atlanta, Ga., Nov. 11, 12, Knoxville, Tenn., 13, Chattanooga 14, Birmingham, Ala., 16, Selma 17, Pensacola, Fla., 18, Mobile, Ala., 19-21, New Orleans, La., 23-28.
Lyceum Theatre (Sharpley's): Eldorado, Kans., Nov. 9-14, Hutchinson 16-21, Wichita 23-25.
LAURA BIGGAR AND BURT HAVERLY (H. S. Taylor, mgr.): Cohoes, N. Y., Nov. 10, Bristol, Conn., 11, New Haven 12-14, Putnam 16, Danbury 18, New York 19, Naugatuck 20, Norwalk 21.
Louis James (Wagenhals and Kemper, mgrs.), Austin, Tex., Nov. 10, Brenham 11, Belton 12, Temple 13, Waco 14, Corsicana 16, Dallas 17, 18, Ft. Worth 19, Gainesville 20, Sherman 21, Denison 23, Paris 24, Greenville 25, Tyler 26, Marshall 27, Shreveport, La., 28.
Lost, Strayed or Stolen: New York city Sept. 16—indefinite.
Langdon Dramatic: Salisbury, Md., Nov. 9-14.
Land of the Living: Worcester, Mass., Nov. 9-14.
McAuliff and Greene (J. T. Macauley, mgr.): No. Adams, Mass., Nov. 9-14, Troy, N. Y., 16-21.
Maurice Barrymore (William A. Brady, mgr.): Washington, D. C., Nov. 9-14.
My Dad the Devil (I. A. Solomon, mgr.): Bath, N. Y., Nov. 10, Olean 11, Jamestown 12, Meadville, Pa., 13, East Liverpool, O., 14, Wheeling, W. Va., 16-18, Mt. Vernon, O., 19.
McKee Rankin Stock: St. Paul, Minn., Nov. 9-14.
McCarthy Comedy (J. McCarthy, mgr.): Jefferson, Ia., Nov. 16-18, Boone 19-21, Perry 23-28.
Marks Brothers: Smith Falls, Can., Nov. 9-14.
Maud Hillman (W. G. Snelling, mgr.): Taunton, Mass., Nov. 9-14.
MURRAY AND MACK (Joe W. Spears, mgr.): New Orleans, La., Nov. 8-14.
My Friend From India (Smith and Rice, mgrs.): New York city Oct. 5—indefinite.
May Prindle (W. C. Richardson, mgr.): Reading, Pa., Nov. 9-14.
Mme. Sans Gene (Augustus Pitou, mgr.): Duluth, Minn., Nov. 9, 10, Eau Claire, Wis., 11, Milwaukee 12-14, St. Louis, Mo., 16-21, Nashville, Tenn., 23, 24, Memphis 25-27.
Maud Atkinson (Johnstone and Coleman, mgrs.): Decatur, Ala., Nov. 9-14, Rome, Ga., 16-21, Atlanta 23-28.
Maggie Breyer: Wingate, Ind., Nov. 9-14.
Murry and Murphy Comedians (J. S. Murry, mgr.): Columbus, O., Nov. 8-14.
Morrison's Faust (E. J. Abram, mgr.): Rochester, N. Y., Nov. 9-14.
Matthews and Bulger (Miller and Peel, mgrs.): Omaha, Neb., Nov. 10-12, Lincoln 13, 14.
Myra Collins (Kellam and Harper, mgrs.): Port Hope, Can., Nov. 9-14, Brighton 16-18, Colborne 19-21, Oshawa 23-28.
M'SORLEY'S TWINS (Ferguson and Emerick; Frank Merritt, mgr.): Cincinnati, O., Nov. 9-14, Kenton 17, Sandusky 18, Tremont 19, Fostoria 20, Findlay 21, Buffalo, N. Y., 23-28.

May Irwin (Rich and Harris, mgrs.): Cincinnati, O., Nov. 9-14.
Maggie Cline (Williams and Rosenberg, mgrs.): Syracuse, N. Y., Nov. 10, 11, Elmira 12, Corbaid 13, Scranton, Pa., 14, Brooklyn, N. Y., 16-21.
McFee's Matrimonial Bureau (Fate Goodbar, mgr.): La Salle, Ill., Nov. 10, Galesburg 11, Ottumwa, Ia., 12, Moberly, Mo., 13, Chillicothe 14, Kansas City 15-21.
Margaret Fuller (Horace Wall, mgr.): Hartford, Conn., Nov. 16, Bridgeport 17, New Haven 18, 19, Stamford 20, So. Norwalk 21.
Milk White Flag (Hoyt and McKee, mgrs.): Pensacola, Fla., Nov. 10, Montgomery, Ala., 11, Birmingham 12, Atlanta, Ga., 13, 14, Savannah 16, Charleston, S. C., 17, Wilmington, N. C., 18, Richmond, Va., 19, 20, Norfolk 21, Baltimore, Md., 23-28.
Northern Lights (Wm. Calder, mgr.): New York city Nov. 9-14.
Nihilist: New York city Nov. 9-14.
New York Theatre (George H. Abbott, mgr.): Frostburg, Md., Nov. 9-15, Lonaconing 16-18, Elk Garden, W. Va., 19-21, Grafton 23-28.
NEW COUNTY FAIR (W. H. Brinkerhoff, prop.; C. A. Burt, mgr.): Middleboro, Mass., Nov. 10, South Bridge 12, Brattleboro, Vt., 13, Oneonta, N. Y., 16, Utica 17, Weedsport 19, Auburn 20, Geneva 21, Mansfield, O., 23, Marion 24, St. Mary's 25, Lima 26, Huntington, Ind., 27, Hammond 28.
Night at the Circus (F. D. Coyle and Co., mgrs.): New York city Nov. 9-14.
Nancy Hanks: Detroit, Mich., Nov. 9-14.
Oliver Byron (J. P. Johnson, mgr.): Easton, Pa., Nov. 10, New Brunswick, N. J., 11, Paterson 12-14, Meriden, Conn., 16, Hartford 17, 18, Rockville 19, Bridgeport 20, Port Chester, N. Y., 21, New York city 23-28.
Otis Skinner (Joseph Buckley, mgr.): Toledo, O., Nov. 10, 11, Cleveland 12-14, Bradford, Pa., 16, Warren 17, Erie 18, Meadville 19, Akron, O., 20, Canton 21, Columbus 23, 24, Dayton 25, Indianapolis, Ind., 26-28.
On the Mississippi (Davis and Keogh, mgrs.): Cincinnati, O., Nov. 9-14, Louisville, Ky., 16-21.
O'Hooligan's Wedding: Oneonta, N. Y., Nov. 10, Ellenville 11, Middletown 12, Passaic, N. J., 13, Rahway 14.
Olga Nethersole: Boston, Mass., Nov. 9-14.
Old Farmer Hopkins (Frank S. Davidson, mgr.): Jackson, O., Nov. 10, Glouster 11, Mt. Sterling 12, Sabina 14, South Charleston 16, London 17, Delaware 18, Marion 19, Mansfield 20, Butler 21.
Old Tennessee: Monroe, Mich., Nov. 10, Sandusky, O., 11, Akron 12, Mansfield 13, Galion 14.
Off the Earth (Eddie Foy): Crawfordsville, Ind., Nov. 10, Terre Haute 11, Brazil 12, Indianapolis 13, 14, Cincinnati, O., 16.
Paxton Theatre: Waterloo, Ia., Nov. 9-14.
Parlor Match (F. Ziegfeld, Jr.): Boston, Mass., Nov. 9-14.
Power of the Press (Augustus Pitou, mgr.): New York city Nov. 23-28.
Peter F. Dailey (Harris and Rosenbaum, mgrs.): Pittsburg, Pa., Nov. 9-14.
Prodigal Father: Detroit, Mich., Nov. 9-14.
Perry and Pressley: Waterville, Minn., Nov. 10.
Private Secretary (Edwin Travers): Columbia, Ga., Nov. 12, Americus 13, Albany 14, Thomasville 16, Brunswick 17, Savannah 18, Macon 19, Augusta 20, Athens 21, Columbia, S. C., 23, Spartanburg 24, Charlotte, N. C., 25.
Pudd'nhead Wilson (Mayo and Jefferson, mgrs.): New York city Nov. 9-14, Brooklyn, N. Y., 16-21.
ROOK PLAYERS: Cincinnati, O., Nov. 9-14.
Railroad Ticket (Willis E. Boyen, mgr.): Parkersburg, W. Va., Nov. 10, Sistersville 11, Wheeling 12-14, Baltimore, Md., 16-21, Washington, D. C., 23-28.
Robert Hilliard (Frank L. Perley, mgr.): New York city Nov. 2—indefinite.
ROBERT MANTELL (M. W. Hanley, mgr.): Madison, Wis., Nov. 10, Rockford, Ill., 11, Freeport 12, Davenport, Ia., 13, Burlington 14, Peoria, Ill., 16, Lincoln 17, Champaign 18, Danville 19, Lafayette, Ind., 20, Logansport 21, Fort Wayne 23, Kalamazoo, Mich., 24, Flint 25, Port Huron 26.
Richard Mansfield: Chicago, Ill., Nov. 3-14.
Ruby La Fayette (Edward Curran, mgr.): Goliad, Tex., Nov. 10, 11, Beeville 12-14, Kennedy 16-18, Floresville 19-21, New Braunfels 23-25, San Marcus 26-28.
Roland Reed (E. B. Jack, mgr.): Philadelphia, Pa., Nov. 9-21.
Robert Wayne: Chicago, Ill., Nov. 8-15.
Rhea (Boom Brown, mgr.): New Orleans, La., Nov. 9—indefinite.
Rosabel Morrison (Carmen; Edw. J. Abrams, mgr.): Mahanoy City, Pa., Nov. 11, Allentown 12, Trenton, N. J., 13, 14, Norfolk, Va., 16, Richmond 17, 18, Wilmington, N. C., 19, Charleston, S. C., 20, Savannah, Ga., 21, Atlanta 23, 24, Birmingham, Ala., 25, Pensacola, Fla., 26, Mobile, Ala., 27, 28.
Railroad Jack (Edmunds and Farley, props. and mgrs.): Joliet, Ill., Nov. 10.
Robinson Dramatic (George K. Robinson, mgr.): Woodsville, N. H., Nov. 9-14, Barre, Vt., 16-21, Middlebury 23-28.
Red Stocking (Ed. Fisher, mgr.): Elizabeth, N. J., Nov. 10, Port Chester, N. Y., 11, Norwalk, Conn., 12, Danbury 13, Fishkill-on-Hudson, N. Y., 14.
Sleeping City (Scammon and Sheible, mgrs.): White Plains, N. Y., Nov. 12, New Rochelle 13, Mt. Vernon 14, Manchester, N. H., 16-18, Lowell, Mass., 19-21.
Stuart Robson: Rochester, N. Y., Nov. 11-13.
Sawtelle Dramatic: Plymouth, Mass., Nov. 9-14, Westerly, R. I., 16-21, New Bedford, Mass., 23-28.
Sign of the Cross (Frohman and Sanger, mgrs.): New York city Nov. 9—indefinite.
Saved from the Sea (William Calder, mgr.): Chicago, Ill., Nov. 2-14.
Shaft No. 2: Washington, D. C., Nov. 9-14.
Summer's Comedy (Harry F. Curtis, mgr.): Gloversville, N. Y., Nov. 9-14.
Sporting Duchess (Frank L. Perley, mgr.): Boston, Mass., Nov. 9-14, Springfield 16-18, Worcester 19-21.
Sidewalks of New York (Davis and Keogh, mgrs.): Buffalo, N. Y., Nov. 9-14, Rochester 16-18, Syracuse 19-21.
Swain Comedy: Memphis, Tenn., Oct. 19—indefinite.
Side Tracked (Eastern; A. Q. Scammon, mgr.): Toronto, Can., Nov. 9-14, Rochester, N. Y., 16-21.
Span of Life (William Calder, mgr.): Boston, Mass., Nov. 9-14.
Sawtelle-Merch Comedy: Middletown, Conn., Nov. 9-14.
Slaves of Gold (Arnold Reeves, mgr.): Hoboken, N. J., Nov. 9-11, Wilkesbarre, Pa., 12-14, Philadelphia 16-21.
Shore Acres (William B. Gross, mgr.): Utica, N. Y., Nov. 10, Rome 11, Auburn 12, Canandaigua 13, Lockport 14, Lyons 16, Rochester 17, 18, Geneva 19, Penn Yan 20, Elmira 21, Corning 23, Ithaca 24, Cortland 25, Binghamton 26, Kingston 27, Newburg 28.
Secret Service (Charles Frohman, mgr.): New York city Oct. 5—indefinite.
SUNSHINE OF PARADISE ALLEY (W. I. Kilpatrick, mgr.): Worcester, Mass., Nov. 10, 11, Springfield 12, 13, New London, Conn., 14, Norwich 16, New Bedford, Mass., 17, Fall River 18, 19.
Sol Smith Russell (Fred G. Berger, mgr.): Cincinnati, O., Nov. 9-14, Terre Haute, Ind., 16, Decatur, Ill., 17, Bloomington 18, Peoria 19, Davenport, Ia., 20, Cedar Rapids 21, St. Paul, Minn., 23-25, Minneapolis 26-28.
Sue (Charles Frohman, mgr.): Toledo, O., Nov. 12-14.
Si Slocum (Horace Andrews, mgr.): Alexandria, Va., Nov. 10, Coatesville, Pa., 11, Lancaster 12-14, Archbald 17, Dunmore 18, Factoryville 19, Montrose 20, Jermyn 21, Hawley 23, Honesdale 24, Goshen, N. Y., 25, Newburg 26, Peekskill 27, Mt. Vernon 28.
Straight Tip: Rochester, Ind., Nov. 10, Plymouth 11, So. Bend 12, 13, Coldwater, Mich., 14, Jackson 16, Ann Arbor 17, Pontiac 18, Flint 19, Owosso 20, Saginaw 21.
Side Tracked (Jule Walters, mgr.): Baker City, Ore., Nov. 10, Boise City, Idaho, 11, Pocatello 12, Logan, U., 14, Brigham City 15, Ogden 16, Salt Lake 17-19.
Spooner Dramatic (W. Dick Harrison, mgr.): Mound City, Ia., Nov. 9-14, Paducah, Ky., 16-21, Henderson 21-26.
Shannon's Own (Harry Shannon, mgr.): Salem, N. Y., Nov. 9-14.
THE WORLD AGAINST HER (Agnes Wallace Villa): New York city Nov. 9-14, Paterson, N. J., 16-18, Reading, Pa., 19-21.
Town Talk (William Hennessy, mgr.): Holyoke, Mass., Nov. 9-11.
TENNESSEE'S PARDNER (Arthur C. Aiston, mgr.): Sacramento, Cal., Nov. 11, Carson City, Nev., 13, Reno, 14, Ogden, Utah, 16, Salt Lake City 17, Grand Junction, Col., 18, Aspen 19, Leadville 20, Colorado Springs 21.
The Defaulter (Lincoln J. Carter, prop.; R. E. French, mgr.): Kansas City, Mo., Nov. 8-14, Ottawa, Kans., 16, Emporia 17, El Dorado 18, Arkansas City 19, Winfield 20, Parsons 21, Joplin 22, Springfield 23, Monette 24, Carthage 25, Pittsburg 26, Clinton 27, Jefferson City 28.

TOUR OF

MINNIE MADDERN FISKE

Under the Direction of Mr. A. M. PALMER,

Presenting a new play, from the German, by Marguerite Merington,

THE RIGHT TO HAPPINESS

During the present season Mrs. Fiske will also present TESS OF THE D'URBERVILLES.

CHARLES E. POWER, Manager, 1432 Broadway, New York.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Troy, N. Y., Nov. 10, Poughkeepsie 11, Kingston 12, Albany 13, 14, Schenectady 16, Amsterdam 17, Johnstown 18, Gloversville 19, Little Falls 20, Utica 21, Herkimer 23, Rome 24, Camden, 25, Oswego 26, Watertown 27, Syracuse 28.
The Dazzler: Milwaukee, Wis., Nov. 9-14.
The Idols (Himmelein's): York, Pa., Nov. 9-14.
Thoroughbred (Charles Frohman, mgr.): Kansas City, Mo., Nov. 9-14, St. Joseph 16, Lincoln, Neb., 17, Sioux City, Ia., 18, Omaha, Neb., 19-21, Milwaukee, Wis., 23-28.
The Gormans (Charles F. Brown, mgr.): Alexander, Ind., Nov. 10, Union City 11, Bellefontaine, O., 12, Marion 13, Findlay 14, Sandusky 16, Erie, Pa., 17, Jamestown, N. Y., 18, Dunkirk 19, Bradford, Pa., 20, Olean, N. Y., 21.
Tony Farrell (B. A. Myers, mgr.): Phillipsburg, Pa., Nov. 10, Altoona 11, Apollo 12, Latrobe 13, Greensburg 14, Irving 16, Washington 17, Toronto, O., 18, Wheeling, W. Va., 19-21, Sistersville 23, Marietta, O., 24, Clarksburg, W. Va., 25.
Todd Players: Wausau, Wis., Nov. 9-14.
Too Much Johnson: New York city Nov. 2—indefinite.
THE OLD HOMESTEAD (Thompson and Warmington, mgrs.): Kansas City, Mo., Nov. 8-15, Sedalia 16, Hannibal 17, Keokuk, Ia., 18, Burlington 19, Galesburg, Ill., 20, Rock Island 21, Davenport, Ia., 22, Dubuque 23, Cedar Rapids 24, Marshalltown 25, Des Moines 26, Creston 27.
The Hustler (Davis and Keogh, mgrs.): St. Louis, Mo., Nov. 8-14.
THE KODAK (Noss Jollities; J. M. Hyde, mgr.): Newburg, N. Y., Nov. 10, 11.
Town Topics (P. J. Kennedy, mgr.): San Jose, Cal., Nov. 10, Santa Cruz 11, Vallejo 12, Sacramento 13, Auburn 14, Salt Lake City, Utah, 16, Grand Junction, Col., 17, Aspen 18, Leadville 19, Pueblo 20, Colorado Springs 21.
Temperance Town (Walter Turner, mgr.): Newark, N. J., Nov. 9-14, Brooklyn, N. Y., 16-21.
Trilby (Australian; William A. Brady, mgr.): Chicago, Ill., Nov. 9-14.
Trip to Chinatown (Australian; Julian Mitchell, mgr.): Australia—indefinite.
THE SPOONERS (Edna May and Cecil; B. S. Spooner, mgr.): Binghamton, N. Y., Nov. 9-14, Hornellsville 16-21, Jamestown 23-28.
The Hollands (Miner and Brooks, mgrs.): Baltimore, Md., Nov. 9-14, Washington, D. C., 16-21, Pittsburg, Pa., 23-28.
Three Guardsmen: Washington, D. C., Nov. 9-14.
Tornado (Southern; Lincoln J. Carter's; J. Huntley, mgr.): Pendleton, Ore., Nov. 10, Le Grande 11, Baker City 12, Boise City, Idaho, 13, Pocatello 14, Logan, Utah, 16, Brigham 17, Provo 18, Ogden 19, Park City 20, Rock Springs, Wyo., 21, Rawlins 23, Laramie 24, Greeley, Col., 25, Fort Collins 26, Boulder 27, Longmont 28.
Tornado (Northern; Lincoln J. Carter, prop.; Jay Simms, mgr.): Lyons, N. Y., Nov. 10, Newark 11, Geneva 12, Seneca Falls 13, Cortland 14, Oneida 16, Canastota 17, Ilion 18, Balston Spa 19, 20, Cohoes 21, North Adams, Mass., 24, Greenbush 25, Athol 26, Gardiner 27, Leominster 28.
Under the Polar Star (William A. Brady, mgr.): Chicago, Ill., Oct. 26-Nov. 14.
Uncle Tom's Cabin (Stetson's): Braddock's, Pa., Nov. 10, Jeanette 11, Brownsville 12, Mt. Vernon 13, Uniontown 14.
Ullie Akerstrom (Gus Bernard, mgr.): Amsterdam, N. Y., Nov. 9-14, Middletown 15-21, Worcester, Mass., 23-28.
Woodward Warren: Raleigh, N. C., Nov. 9-14.
William Owen (B. H. Atwell, mgr.): Grand Rapids, Mich., Nov. 12-15, Port Huron 16-19.
Williams and Fenwick Comedy: Paola, Neb., Nov. 9-12, Fort Scott, 13, 14.
Ward and Vokes (E. D. Stair, mgr.): St. Louis, Mo., Nov. 9-16.
Wilton Lackaye: Chicago, Ill., Nov. 9-14.
Warner Comedy: Watertown, S. D., Nov. 9-14.
Wilson Comedy: Guelph, Ont., Nov. 2-14.
W. H. POWER (Shannon of the Sixth; John M. Jay, mgr.): [illegible], Mass., Nov. 10, Marlboro 11, Woonsocket, R. I., 12, Fall River, Mass., 13, 14, Boston 16-28.
William Barry (Louis S. Goulland, mgr.): Portland, Me., Nov. 10, Lowell, Mass., 11, 12, Lawrence 13, Haverhill 14, Gloucester 16, Lynn 17, Middleboro 18, Brockton 19, New Bedford 20, Fall River 21, Brooklyn, N. Y., 23-28.
When London Sleeps (J. H. Wallick, mgr.): Chicago, Ill., Nov. 9-20.
Walker Whiteside (Heuck and Snyder, mgrs.): Omaha, Neb., Nov. 9-11, Sioux City, Ia., 12, Lincoln, Neb., 13, St. Joseph, Mo., 14, Kansas City 16-18, Des Moines, Ia., 19, Washington 20, Iowa City 22, Cedar Rapids 23, Waterloo 24, Clinton 25, Davenport 26, Monmouth, Ill., 27, Galesburg 28.
Waite Comedy (Eastern): Meriden, Conn., Nov. 9-14, New London 16-21, Norwich 23-28.
Waite Comedy (Western): Reading, Pa., Nov. 9-21, Allentown 23-28.
Wood Jersey Theatre: Sterling, Ill., Nov. 9-14.

OPERA AND EXTRAVAGANZA.

Asbey Gaiety Opera (C. Asbey, mgr.): Williamsport, Pa., Nov. 9-14.
American Travesty: Indianapolis, Ind., Nov. 13, 14, Cincinnati, O., 16-21, Chicago, Ill., 22-28.
Bostonians Comic Opera (H. C. Barnabee and W. H. MacDonald, props., Frank L. Perley, mgr.): St. Louis, Mo., Nov. 9-14.
Black Crook (Tompkins): Denver, Col., Nov. 9-14.
Ben Hur (Walter C. Clark, mgr.): Kingston, Can., Nov. 9-14, Ottawa 16-21, Montreal 23-28.
CASTLE SQUARE OPERA (J. J. Jaxon, mgr.): Boston, Mass.—indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa.—indefinite.
Corinne Extravaganza (Howe and Berry, mgrs.): San Francisco, Cal., Nov. 9-14.
Columbia Opera (Chas. L. Young, mgr.): Chicago, Ill., Oct. 10—indefinite.
Cinderella: Philadelphia, Pa., Oct. 26—indefinite.
De Wolf Hopper (B. D. Stevens, mgr.): Philadelphia, Pa., Nov. 2-28.
Dorcas: Chicago, Ill., Nov. 9-21.
Devil's Auction (Chas. H. Yale, mgr.): Evansville, Ind., Nov. 10, Owensborough, Ky., 11, Paducah 12, Jackson 13.
Excelsior, Jr. (E. E. Rice, mgr.): Boston, Mass., Nov. 9—indefinite.
Evangeline (E. E. Rice, mgr.): New York city Oct. 1—indefinite.
Francis Wilson (A. H. Canby, mgr.): Brooklyn, N. Y., Nov. 9-14.
Grau Opera: Portland, Ore., Nov. 10, 11.
Gilbert Comic Opera (Bert Klunk, mgr.): McConnellsville, O., Nov. 16, Cambridge 17, Parkersburg, W. Va., 18, Marietta, O., 19.
Gilded World: Middletown, Conn., Nov. 9, 10.
HANLONS' SUPERBA: Baltimore, Md., Nov. 9-14, Williamsport, Pa., 16, 17, Scranton 18, 19, Binghamton, N. Y., 20, 21, Boston, Mass., 23-28.
In Gay New York (Canary and Lederer, mgrs.): Milwaukee, Wis., Nov. 11, Madison 12, Rockford, Ill., 13, Joliet 14.
Jack and the Beanstalk: New York city, Nov. 2—indefinite.
John W. Isham's Oriental America: New York city Nov. 9-21.
Liliputians (Rosenfeld Brothers, mgrs.): Brooklyn, N. Y., Nov. 9-14.
Lillian Russell (Canary and Lederer, mgrs.): New Orleans, La., Nov. 9-14.
Lady Slavey: Washington, D. C., Nov. 9-14.
Mandarin: New York city Nov. 2—indefinite.
Metropolitan Opera (Charles Young, mgr.): Washington, D. C., Nov. 9-14.

ORIENTAL AMERICA (Isham and Graff, mgrs.): Paterson, N. J., Nov. 10, 11.
Rob Roy (Frank Williams, mgr.): Indianapolis, Ind., Nov. 10, Decatur, Ill., 11, Springfield 12, Jacksonville 13, Peoria 14, Galesburg 16, Davenport, Ia., 17, Burlington 18, Quincy, Ill., 19, St. Joseph, Mo., 20, Topeka, Kans., 21, Kansas City, Mo., 23-25, Omaha, Neb., 26-28.
Santa Maria (Oscar Hammerstein, mgr.): New York city Sept. 24—indefinite.
The Geisha (Augustin Daly, mgr.): New York city—indefinite.
Waite Comic Opera (Waite and Harrison, props.; F. G. Harrison, mgr.): Portsmouth, N. H., Nov. 10, 11, Dover 12-14, New Britain, Conn., 16-21, Holyoke, Mass., 23-28.
Wang (D. W. Truss and Co., mgrs.): Haverhill, Mass., Nov. 10, Brockton 11, Fall River 12, New Bedford 13, Attleboro 14, Taunton 16, Woonsocket, R. I., 17, Willimantic, Conn., 18, Norwich 19, Middletown 20, New Britain 22, Meriden 23, Bristol 24, Hartford 25, Waterbury 26, Bridgeport 27.
White Crook (Eastern; Ed. F. Rush, mgr.): Boston, Mass., Nov. 9-14.
White Crook (Western; J. M. Donnerstag, mgr.): Union City, Pa., Nov. 10, Brownsville 11, Washington 12, Tarentum 13, Rochester 14.
Wilbur Opera: Columbus, O., Nov. 9-14, Zanesville 15-21.

VAUDEVILLE.

Albert Chevalier (Charles Frohman, mgr.): Rochester, N. Y., Nov. 14.
Al Reeves: Wilkesbarre, Pa., Nov. 10, 11, Wilmington, Del., 12-14.
Burlesque and Vaudeville (Martin and Franklin, mgrs.): Elkton, Md., Nov. 12.
Boston Howard Athenæum: Philadelphia, Pa., Nov. 9-14.
Bohemian Burlesquers (Louis Robie, mgr.): Newark, N. J., Nov. 9-14, New York city 16-28.
BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Washington, D. C., Nov. 9-14, Alexandria, Va., 16, Wilmington, Del., 17, Easton, Pa., 18, Allentown 19, Wilkesbarre 20, 21, Scranton 23-25, Carbondale 26, Binghamton, N. Y., 27, 28.
Black Crook Burlesque (Joseph Jermin, mgr.): New York city Nov. 9-14, Kensington 15-21.
City Club (T. E. Miaco, mgr.): Chicago, Ill., Nov. 2-14, Detroit, Mich., 15-21, Cleveland, O., 23-28.
City Swells: Easton, Pa., Nov. 12-14.
Colored Sports (Lee Moses, mgr.): New York city Nov. 9-14.
Colored Sports: Wilkesbarre, Pa., Nov. 10, 11, Allegheny 12-14.
Canadian Jubilee Singers: Toronto, Ont., Nov. 10, Suspension Bridge, N. Y., 11, Niagara Falls 12, Lockport 13, Tonawanda 14, 15.
Dave Marion Extravaganza: Cincinnati, O., Nov. 9-14.
Everett Burlesque: So. Chicago, Ill., Nov. 10-14.
Endor and Atkinson: Medalia, Minn., Nov. 10, St. James 11, 12, Windsor 13, 14.
Field and Hanson: Cincinnati, O., Nov. 9-14.
Fay Foster Extravaganza: Brooklyn, N. Y., Nov. 9-21.
GUS HILL NOVELTIES (Gus Hill, prop. and mgr.): Pittsburg, Pa., Nov. 9-14.
Hyde Comedians: St. Louis, Mo., Nov. 9-14, Chicago, Ill., 15-21.
Hopkins's Trans-Oceanics: New York city Nov. 2-14.
Henry Burlesque: Paterson, N. J., Nov. 9-14, Reading, Pa., 16-21, Philadelphia 23-28.
Hart and Field: Cuba, N. Y., Nov. 10, Nunda 11, Dansville 12, Wayland 13, Warsaw 14.
JOHN W. ISHAM'S OCTOROONS: Manchester, N. H., Nov. 10, 11, Fall River, Mass., 12-14.
JOHN W. ISHAM'S OCTOROONS: Pittsburg, Pa., Nov. 9-14.
Loie Fuller: Salt Lake Utah, Nov. 10.
London Belles (Rose Sydell's): New York city Nov. 9-21.
Modern Maids (Lawler and Clements, mgrs.): Mt. Pleasant, Ia., Nov. 10, Fairfield 11, Sigourney 13.
Morris Twentieth Century Maids: Washington, D. C., Nov. 9-14.
Night Owls (Fred Rider, mgr.): Reading, Pa., Nov. 9-16.
New York Vaudeville: Middletown, Conn., Nov. 12-14.
Russell Brothers: Montreal, Can., Nov. 9-14.
Rentz Santley: New York city Nov. 9-14.
Rush "Excelsior": Philadelphia, Pa., Nov. 9-14.
Rick and Barton Gaiety: Brooklyn, N. Y., Nov. 9-14.
Reilly and Wood: Brooklyn, N. Y., Nov. 2-14.
Rose Hill: Montreal, Can., Nov. 9-14.
Sam T. Jack's Creoles: Troy, N. Y., Nov. 9-14.
South Before the War: Williston, O., Nov. 10, Chillicothe 11, Greenfield 12, Circleville 13.
Sam T. Jack's Bullfighter: Providence, R. I., Nov. 9-14.
Trelegan Excelsior Stars: Titusville, Pa., Nov. 9-14, Corry 16-18, Union City 19-21, Meadville 23-28.
VANITY FAIR (Fred. J. Huber, mgr.): Buffalo, N. Y., Nov. 9-14.
Weber Olympia: New York city, Nov. 2-14.
Weber and Fields's Own: New York city Nov. 2—indefinite.
Williams's Meteors: New York city Nov. 9-14.

MINSTRELS.

AL. G. FIELD (John W. Vogel, mgr.): St. Louis, Mo., Nov. 9-14.
Barlow Brothers: Thomasville, Ala., Nov. 13.
Billy Van: Mt. Vernon, O., Nov. 10, 11, Newark 12, 13, Wilmington 14, Circleville 16, 17, Springfield 18, 19, Urbana 20, 21.
Dumont's: Philadelphia, Pa., Oct. 19—indefinite.
Gorton's (C. H. Larkin, mgr.): Winchester, N. H., Nov. 10, Keene 11, Rockland, Me., 16.
Hi Tom Ward, Fulton Brothers and De Rue: Hinton, W. Va., Nov. 10, Charleston 11, Pulaski 12, Alexandria, Va., 13, Washington, D. C., 16-21, Baltimore, Md., 23-28.

CIRCUSES.

Bentley: New York city—indefinite.
Ringling Brothers: Columbia, S. C., Nov. 11, Newberry 12, Laurens 13, Chester 14, Charlotte, N. C., 16, Statesville 17.

MISCELLANEOUS.

Anna Eva Fay: Toledo, O., Nov. 2-14, Milwaukee, Wis., 16-28.
Cheyborne (H. C. Danforth, mgr.): Trenton, N. J., Nov. 9-15.
Coyle Museum: Dallas, Tex., Oct. 26—indefinite.
Cinematographe (H. J. Hill, mgr.): Berlin, Ont., Nov. 10, 11, Stratford 12-14, Guelph 16-18, Galt 19-21, Brantford 23-25, Hamilton 26-28.
Dan Lester's Life Story: Kise, Tex., Nov. 10.
D. M. Bristol's Equines (John C. Patrick, mgr.): Park City, Utah, Nov. 10, Coalville 11, 12, Morgan 13, 14, Reno, Nev., 16, 17, Carson City 18, 19, Virginia City 20, 21.
Day (hypnotist; Fred A. J. Dunwick, mgr.): Danville, Pa., Nov. 9-14.
Flints (hypnotists; H. L. Flint, mgr.): Muscatine, Ia., Nov. 9-14, Moline, Ill., 16-21, Rock Island 23-28.
Gunning (hypnotist; Maben and McNamara, mgrs.): Missoula, Mont., Nov. 9-14, Wallace, Idaho, 16-19, Wardner 20, 21.
Leeds (hypnotist): Pontiac, Mich., Nov. 9-14.
Noble's Wonderland: Albany, Ga., Nov. 2-14.
Norris Brothers' Dog and Pony Show: Grand Haven, Mich., Nov. 10, Muskegon 11, 12, Grand Rapids 13, 14.
THE SAGES (A. B. McDole, mgr.): Pittston, Pa., Nov. 9-14, Mahanoy City 16-21, Reading 23-28.

TELEGRAPHIC NEWS

CHICAGO.

Business Looking Up Since Election--Hall's News and Gossip.

(Special to The Mirror.)

CHICAGO, Nov. 9.

Well, thank heaven it is all over. I am glad of it. We were not sure of it until Wednesday—and the next day it snowed. The icy slush lasted for two days and kept the tired populace away from the theatres. But prospects are brighter and many novelties are on the tapis. William McKinley "has came," and William Bryan "has went," and Mose Gunst "have carried" California for sound money. And there you are. The only dismal feature of the recent campaign is the permanent removal of my old friend "Punch" Wheeler from this city. He took the whole Barnum show on a flatcar special to New York, and he wrote me from there: "I will return after Bryan's election." This I take to mean his banishment. He is yours forever, Mary Ellen Evans. Treat him kindly, and let me hear from him often.

Wilton Lackaye made his first appearance as a star in this city at Hooley's Theatre last evening, appearing in Klein's new play, Dr. Belgraff, and scoring an unmistakable hit. He has wisely surrounded himself with a splendid company, including C. W. Couldock, Forrest Robinson, Byron Douglas, Joseph Allen, Ad Hampton, Marie Wainwright, Caroline Franklin, and pretty Alice Evans. Mr. Lackaye's engagement is for but one week, and he will be followed by Chevalier, whom we will see here for the first time.

Manager David Henderson was granted a divorce the other day, by Judge Gibbons, from Grace Roth Henderson. Mrs. Henderson has been appearing here at the Columbia in Under the Polar Star.

The event of the theatrical season here thus far was the opening of the new Great Northern Theatre, on Jackson Street by Manager Palmer's new stock company, which includes Henry Miller, Blanche Walsh, Edward D. Lyons, Frank Burbeck, Charles Bowser, Madeline Bouton, Stephen Grattan, Josephine Lovett, and Ina Hammert. The play was Heartsease, by Joseph I. C. Clarke and Charles Klein, author of Dr. Belgraff. Mr. Klein is much in evidence here this week. The theatre is one of the handsomest in the country, it was crowded by a splendid audience, and the play and company were well received.

W. H. Thompson has been very seriously ill at his apartments in the Auditorium Annex. He had a severe attack of typhoid pneumonia, and at one time his life was despaired of. Those who know William will realize how ill he was when I tell them that he did not smoke a cigarette for four days. But he is now on the road to recovery, thanks to the Auditorium physician, whom Nate Salsbury declares to be the greatest on earth.

Mr. Mansfield had a fairly good week in his repertoire at the Grand Opera House. To-night he opened his second and final week with The Scarlet Letter, and, in addition to A Parisian Romance and Beau Brummell, he will present Thursday evening, for the first time on any stage, a new play called Castle Sombras, a psychological study from he pen of H. Greenough Smith, editor of the *Strand Magazine*.

Mr. Crane closed his splendid engagement of four weeks at McVicker's Saturday night with a great big balance on the right side of the ledger, and to-night we heard for the first time, at that house, Harry and Edward Paulton's new opera, Dorcas, presented by a fine company, including William Broderick, Fred. Frear, Arthur R. Seaton, Charles Bassett, Charles Meyer, Eva Davenport, Marie Millard, Drew Donaldson, Minnie Jarboe, and Marie Davenport. It is a bright and tuneful opera, well-staged and cast.

This is the last week of Brady's fine production of Under the Polar Star at the Columbia Theatre. It has been drawing fairly well and it pleases everyone.

The stock company at Hopkins's South Side Theatre is presenting Our Boys this week, while over at his West Side house Oliver Byron's Ten Thousand Miles Away is the drama, with Mr. and Mrs. Robert Wayne heading the cast.

H. R. Jacobs was here last week, and he left election day for Montreal. His Alhambra is giving a number of new plays their first production here. Last week Saved From the Sea was presented, and this week When London Sleeps is the bill. We may next expect When Philadelphia Wakes, an imaginative spectacle. Saved From the Sea is at the Academy this week.

Frank C. Bangs had two large houses in Jim the Penman over at the Lincoln yesterday.

John O. Blake, widely known in the profession as the father of the Rambler bicycle, accidentally shot and killed himself here the other day.

It is understood that Manager Jacobs is to put W. A. Edwards, manager of the late Tivoli, in charge of one of Sparrow and Jacobs's Montreal houses. Manager Jacobs has secured Frank Harvey's new melodrama, A House of Mystery, and will send it on the road. He will also put two more melodramas out; also a big burlesque organization.

Just thirty-seven years ago to-day, on the same block on which I am writing this, I was born.

And William Jennings Bryan also ran.

"BIFF" HALL.

WASHINGTON.

Maurice Barrymore Opens in Roaring Dick and Co.—Other Plays at the Capital.

(Special to The Mirror.)

WASHINGTON, Nov. 9.

The dedication of the new Columbia Theatre occurred to-night before a fashionable and select audience that crowded the house. The attraction was the Metropolitan English Grand Opera company under the direction of H. Grau, who commenced a week of repertoire with an admirable interpretation of Il Trovatore. This also is the opening performance and starting point of this organization. The principals comprise Georgine von Januschowsky, Lizzie Macnichol, Minnie Schilling, Mary Helen Howe, Helen von Dehnoff, Sophia Torriani, Minnie Fortis, Payne Clark, Agostino Montegriffo, Henry Hermans, William Mertens, Edwin Knight, S. H. Dudley, Henry W. Dodd, Joan Moore, Felix Bach and W. H. Clark. The chorus is large and the orchestra is directed by Adolph Neuendorff. During the engagement The Bohemian Girl, Faust, Carmen, Martha, Cavalleria Rusticana and Ernani will be given. Thursday night there will be no operatic performance, the house being occupied by the Boston Symphony Orchestra in the first concert of a series. There were present at the opening a large delegation of visitors from Baltimore and Philadelphia. The Holland Brothers next.

Maurice Barrymore, under the management of W. A. Brady, presented his new play, Roaring Dick and Co., to-night at Rapley's new National Theatre for the first time, and scored a strong success. The house was crowded with a well pleased audience. The play is from the pen of Mr. Barrymore and tells a strong and interesting story. Briefly the incidents surround the life of a young man who, turned out of doors by a miserly father, goes to the dogs and becomes an adventurer of the more than shady type in conjunction with an even more desperate companion—the combination forming Roaring Dick and Co. Dick returns like another prodigal to his father's home in an English country town, pretending, in order to assure a favorable reception, to have amassed a colossal fortune. He plays upon the old man's cupidity in hopes to finally acquire what he believes should be his, the rightful inheritance of an only son. In the prosecution, however, of his designs, the subtle influence of home, the associations of his boyhood, and the love of a woman of beauty and refinement contrive to make him falter in his purpose, and abandon his nefarious schemes. When by an accident, in which he is in no way concerned, the splendid fortune, for which he has been battling, is suddenly thrust upon him, he undergoes a profound revulsion. This great wealth he accepts, cynically enough, but devotes it all to the welfare of the needy and unfortunate; he becomes the almoner of the district, the kindly arbiter of a thousand little destinies. A delightful feature of the third act was a children's lawn party and musical festival during which one hundred little ones were served with a substantial dinner running all the way from soup to ice cream. Mr. Barrymore as Dick Pontifex added another to his list of successes. He was most ably assisted by W. J. Le Moyne, C. Leslie Allen, Henry Bagge, J. W. Woodson, Edward Coleman, Jay Wilson, H. J. Holliday, James R. Smith, Morgan Coman, Edward Guilford, Edward McLaughlin, Edith Crane, Eva Vincent, Alice Gordon, Grace Valentine, and Frances Wheeler. The play was presented with special scenery prepared for the New York run. President and Mrs. Cleveland, Secretary of the Treasury Carlisle, and a large party occupied boxes. Georgia Cayvan follows.

Albaugh's Lafayette Square Opera House holds an immense audience who warmly welcome The Lady Slavey back to the place of her American debut. Dan Daly, Marie Dressler, Charles Danbe, Annie Buckley, Richard Carle, Charles Kirke, and La Petite Adelaide are particularly remembered. The Wonder Dance, as it is now called, by Marie Dressler and Dan Daly, scored a tremendous hit, and had to be many times repeated. Fregoli comes next.

Paul Cazeneuve opened at Rapley's Academy of Music as D'Artagnan in The Three Guardsmen to a large and appreciative attendance, giving a surprisingly clever and praiseworthy interpretation. The support was creditable throughout. M. Patenotre, the French Minister and party occupied a private box draped and decorated with the French and American colors. The War of Wealth follows.

Charles E. Blaney, with A Baggage Check, has evidently struck another winning week. The Grand Opera House is full with an audience who remembered the many good things in A Boy Wanted recently seen here. They were in this performance equally surprised and pleased. Louis Martinnetti as Billy Butts was thoroughly successful, Lizzie Melrose, the Sisters Leigh, Grapewin and Evans, Nettie Black, Ludwig Heck, Mabelle Eckert, Charles Morgan and the Sisters Clayton introduced many brilliant hits. The Great Train Robbery comes next.

Jacob Litt's Shaft No. 2, with Frank Losee and Marion Elmora supported by an excellent company, played Whitesell's Bijou Family Theatre twice to-day to the capacity. The sterling merit of this attraction should crowd this house at every performance. Peter Baker follows.

Harry Morris's Twentieth Century Maids are the magnets this week at Kernan's Lyceum Theatre, opening to a full attendance. Rose Hill's Folly company comes next.

Isham's Oriental America has been booked for a return engagement at Rapley's Academy of Music, Thanksgiving week.

JOHN T. WARDE.

CINCINNATI.

Post-Election Prosperity--The Reigning Bills.--Little Items of Interest.

(Special to The Mirror.)

CINCINNATI, Nov. 9.

The election is happily over, and now we are setting down to the long heralded era of prosperity. The reaction is being felt at the theatres already, and good business is assured for good attractions.

Sol Smith Russell began his annual visit here at the Grand to-night before a crowded house. Mr. Russell has a distinctive following of his own in Cincinnati, and it was charmed by his beautiful creation of David Holmes in A Bachelor's Romance, which bids fair to rank with his impersonations of Noah Vail in A Poor Relation, and of the bachelor in Mr. Valentine's Christmas. The supporting company is well chosen. William H. Crane comes next in repertoire.

Mev Irwin in The Widow Jones was the attraction at the Walnut to-night, and drew well, of course. The Widow Jones is a good comedy of a high order, and pleased at once. The darkey songs of May Irwin "took." John C. Rice is the leading man, and he is a good one. The kissing scene, made famous by the Vitascope, was much applauded. Eddie Foy in Off the Earth is underlined.

The Fountain Square presented McSorley's Twins to two big houses yesterday. It was new to Cincinnati, but none the less welcome on that account. Ferguson and Emerick, the Irish politicians, are the life of the farce.

On the Mississippi was the bill at both performances at Heuck's yesterday. The play has been seen before, but its popularity has not waned. A good pickaninny band is added.

McKee Rankin's famous play The Danites was given last night at Robinson's by Rook's Players. Their production was genuinely appreciated. Later in the week the bill will be changed for Among the Pines.

The Star has Dave Marion's Extravaganza co. of vaudeville artists. A burlesque on Gunter's comedy, A Florida Enchantment, is introduced with great effect.

At Levassor's Hall, Wednesday night, the comedy In Vermont will be acted by the Levassor Comedy company.

Willard Halstead, Madeline Madsall, and the Metropolitan Dramatic co., will give In Old Virginia at the Auditorium for three nights beginning with Thursday.

Manager Rainforth, of the Grand, was in New York, and Manager Havlin, of the Walnut, was in St. Louis last week.

Lizzie Gonzales has joined Rook's Players and is appearing in The Danites at Robinson's.

Fred Helf and Harry Yost, of the Walnut staff, two clever men of this city, introduced a stereopticon song entitled "Two Sweethearts of Mine" in the performance at the People's Saturday last.

Edward P. Conners, the efficient assistant in the box-office of the Walnut, is to be married next Wednesday to Miss Ida M. Geiss of this city.

WILLIAM SAMPSON.

BOSTON.

A Lively Theatrical Week at the Hub.--Benton's News and Gossip.

(Special to The Mirror.)

BOSTON, Nov. 9.

This is the liveliest week that Boston theatres have had this season. There is only one house in the city that does not make a change in bill to-night.

Olga Nethersole comes back to the Hollis Street and opened her engagement to-night in Camille. Later in the week Miss Nethersole will present The Wife of Scarli, and the rest of her engagement will be divided between Denise and A Daughter of France, Joseph Hatton's own dramatization of "When Greek Meets Greek."

At the Tremont to-night, in The Sporting Duchess, Elita Proctor Otis played the part originated here by Alice Fischer. It was difficult to realize that it was the same character so different was the work of Miss Otis, who was never more charming than she was to-night. All the favorites of last year's cast repeated their successes and the new men have strengthened the piece materially.

When I got into the Museum to-night it was in the middle of the second act of Excelsior, Jr. The music was familiar enough, but I had to rub my eyes to realize that this was the same piece which the Cadets gave there only a little more than a year ago. Most of Boston's swagger amateurs were in the audience to-night, and they were free to admit that the curves of Mr. Rice's fair choristers were an improvement over their own. I was disappointed that Fay Templeton was not now in the cast. It seems to be Boston's fate never to see the elusive Fay. Six years ago she came here with Hendrik Hudson, and that was her only appearance in Boston since she had achieved fame and fortune.

I understand that there is not a Harvard boy left in Cambridge to-night. When I got into the Boston Theatre I had no difficulty in realizing that fact, because at least nine-tenths of the University were present to see Anna Held. The French chanteuse cannot find fault with her reception in Boston, and the engagement of A Parlor Match will be a pecuniary success. As for me, I have begun to study a French dictionary so as to find out whether her songs are really bad or not.

At the Castle Square this evening the members of the opera company gave Fra Diavolo the devil, but that was nothing new, because the work has been revived several times since the company began its career. Every time they revived it the critics go more and more into praise of Clara Lane's Zerlina. I wonder what they would do if she should try an opera written about the Clemenceau Case.

The Span of Life opened a week's engagement at the Bowdoin Square to-night.

The white Patti might turn green with envy if she had heard the Black Patti at the Columbia to-night. This is the first variety company to appear on the stage of the Columbia, and judging by the reception given Black Patti's troubadours the experiment will prove a success. During the past week Boston elected a colored man to the executive council, but Mr. Allen did not occupy a box at the Columbia this evening in honor of attaining a position never before secured by one of his color in Boston.

MR.
CLAY CLEMENT
BARON ROSENSTAUFFER in "THE NEW DOMINION." BARTHAM in "THE BELLS."
Management IRA J. LA MOTTE, care KLAW & ERLANGER'S EXCHANGE.

Chimmie Fadden continues at the Park. The feature of the production is the wonderful work of Marie Bates as Mrs. Murphy. Everybody in Boston who has seen the piece is talking about this impersonation.

Edward W. M'Glenen, son of the late Harry M'Glenen, was married to Miss Mary Pierpont Crosby, of Boston, last week.

William P. Spaulding, who was well known as a bell-ringer and as the son of Georgie Dean Spaulding, died at his home on Walnut Street, Neponset, last week from chronic Bright's disease. He was only twenty-five years of age, but had made an enviable reputation as a bell-ringer, and carried along the name which was so familiar throughout New England a few years ago.

Charles F. Atkinson, of the Bowdoin Square Theatre, has leased the old Public Library building for five months, paying a rental at the rate of $500 a year. As the trustees want to sell the property at $1,000,000 they have reserved the right to cancel the lease at one week's notice. Mr. Atkinson will not make important alterations in the building, but promises to open it as a 200 a week from to-night.

Ida Parks has returned to Boston, Newton Beers's Lost in London company having closed at Randolph, Vt.

JAY BENTON.

PHILADELPHIA.

Amusements Prosper in Quakertown--Offerings of the Week--Fernberger's Budget.

(Special to The Mirror.)

PHILADELPHIA, Nov. 9.

Prosperity reigns in the Quaker City. The mills in the Kensington district are starting up, giving employment to thousands of families, and with the general increase of business in the community has enabled our places of amusement to reap a rich reward.

De Wolf Hopper and his excellent company are at the Chestnut Street Opera House with El Capitan. The opera is superbly rendered and the costumes surpass anything offered in Hopper's previous productions. El Capitan remains until Nov. 30, when Beerbohm Tree and his London company open here.

Georgia Cayvan opened to-night at the Broad Street Theatre, for week, appearing in Squire Kate, and won a genuine success. The piece is staged in an elaborate manner, and deserves popular recognition. Charles Frohman's Empire Theatre company follows Nov. 16, two weeks, with first representation of Bohemia, in this city, for opening week. E. H. Sothern comes Nov. 30.

Frank Daniels is in his second week in The Wizard of the Nile at the Chestnut Street Theatre. Lost, Strayed or Stolen comes here Nov. 23, for two weeks, to be followed by Frohman's Gay Parisians Dec. 3, for three weeks.

Roland Reed with his latest success, The Wrong Mr. Wright, opened his two weeks' engagement at the Walnut Street Theatre to-night supported by a capable company, and will prove a strong attraction here, as the star is a popular favorite, and the new comedy abounds in amusing situations, which were received with hearty merriment and applause. Frohman's company, with Joseph Haworth and Annie Russell in Sue, follows Nov. 23, two weeks.

The Park Theatre is leased for the week to James and John Skelly, who have charge of amateur entertainments in Germantown and are very popular with church people, for whom they give many benefit entertainments. The programme here for the week is a new Irish play by Ernest Lacy, entitled Crom-a-Boo, with which, if a success, the Skelly Brothers hope to inaugurate a starring tour. The supporting company includes Annie Ducre, Miss Santje, Ella Craven, Mabel Norton, Mae Cody, Gretta Hovenden Halvey, Prince Lloyd, James A. Barnes, Edgar Norton, Charles Macklaine, Wilbert Gilbert, and C. H. Love. The scene of the drama is laid in Kilkea Castle. For week of Nov. 16, A Midnight Bell; Nov. 23, Peter P. Dailey.

Erminie is being given at the Grand Opera House by the Castle Square Opera company. The cast includes William Wolff as Ravennes, Arthur Wooley as Cadeaux, Edith Mason as Erminie, Rene Atkinson as Gavotte, Ruth White as Cerisse, Bessie Fairbairn as the Princess, Gertrude Quinlan as the Captain, Florence Metcalf as Marie, William G. Stewart as the Marquis, Dan Young as the Chevalier, Thomas H. Persse as Eugene, Frank Ranney as Simon, and William Schuster as the Landlord. Pinafore and Cavalleria Rusticana, double bill, rendered in English for week 16; Nanon 23.

Lady Bountiful, with a strong cast, is being presented by the stock company of the Girard Avenue Theatre and is the centre of attraction for the week. The cast includes Emma Maddern, Margaret Dale, Lillian Laurence, Sydney Booth, Joseph B. Everham, Edwin Holt, Robert Drouet, Edwin Middleton, Alice Shepard, Flossie Loux, Alice Gale, Helen Ford, L. E. Fridenberg and Sheldon Lewis. Champagne and Oysters for Nov. 16.

Forepaugh's Theatre, where the stock company are appearing in Joseph, is doing its usual excellent business.

George Holland, formerly manager of the Girard Avenue Theatre, is still in this city, and will shortly be interested in a new theatrical enterprise.

The remains of Mrs. Mary D. Mayo, widow of the late Frank Mayo, who died at her home, Canton, Pa., Oct. 30, were brought to this city, and the interment took place Nov. 2 in West Laurel Hill Cemetery. Many floral tributes from friends in this city and New York were received.

The Heart of Chicago, a spectacular melodrama, is the sensation for the week at the National Theatre, attracting to-night a large and well pleased audience. Northern Lights follow Nov. 16, Cotton King 23, Power of the Press 30.

The Fatal Card is the attraction for week at the People's Theatre. Coon Hollow is booked for Nov. 16, A Bowery Girl 23, Black Patti 30.

The Standard Theatre has a good attraction this week in The World, with J. Z. Little and a fair company. A Bagg gets back is due here week of Nov. 16, followed by Shaft No. 2, 23; Coon Hollow 30; A Breezy Time Dec. 7.

Dumont's Minstrels have added McMahon and King, grotesque dancers, to the company at the Eleventh Street Opera House, with a new burlesque called McKinley Besieged, or The Rush to Canton. Business good.

At the last moment a change of bill is announced at the Bijou Theatre. Johnstone Bennett and S. Miller Kent, originally booked, have been replaced by Aubrey Boucicault, assisted by Helene Lowell and Will Bernard in the farce comedy, Wanted a Widow.

S. FERNBERGER.

BALTIMORE.

The Hollands, Fregoli, Superba, Biondi, and Others in Maryland.

(Special to The Mirror.)

BALTIMORE, Nov. 9.

A fashionable audience assembled at the new Academy this evening to welcome E. M. and Joseph Holland in their play, new to Baltimore, A Superfluous Husband. While the Hollands have long been favorites here, their work last season at the Lyceum in A Social Highwayman added to their reputation and rendered those who witnessed that performance curious to see these talented brothers in something else. To-night this interest on the part of many has been gratified, for they both appeared to advantage in the main play of the evening, while E. M. Holland gave a striking impersonation of Colonel Carter, of Cartersville, in the curtain raiser of that title. The company assisting them is in every way capable and includes many well-known people, among whom are Minnie Ratcliffe, Olive Oliver, Blanche Burton, Norah Lamison, Ethel Douglas, Dollie Oberle, Mrs. Augusta Foster, Milton Lipman, John B. Maher, Thomas Oberle, Will J. Dean, Charles Harbury, C. D. Pitt, W. E. Butterfield, and Walter Collier. Nov. 16, Metropolitan Grand English Opera company.

The Lyceum Theatre this evening threw open its doors for the season, and admitted its patrons to a little gem of a playhouse. It has been renovated throughout beautifully carpeted, and is now even cosier than last season. Fregoli is the opening attraction, and to say that he entertained his audience but feebly expresses it. His performance is really marvelous, and one's interest is aroused to the highest pitch, for one is continually wondering what he is to do next. He is assisted by the Borellis, excellent society entertainers, and Press Eldridge in his amusing monologues. Bury Dysart was in advance of Fregoli. His visits to our city are looked forward to with pleasure by his many friends. Next week the Lyceum attraction will be a new Irish comedy, Crom-a-Boo, which is being presented this week for the first time at the Park in Philadelphia.

This is children's week at Ford's Grand Opera House, and they will make the most of it. Hanlon's Superba is somewhat like the circus in that it can always count on crowded houses here. The production this year is if anything finer and on a more elaborate scale than any former one, and the olio incidentally introduced is very attractive. The famous Schrode Brothers still perform their skilful gymnastic feats. Frances Hartley, Blanche Seymour and Sarony Lambert sing some of the popular songs of the day. Next week the attraction is Joseph Jefferson as Rip Van Winkle. During the week The Cricket on the Hearth and Lend Me Five Shillings will also be produced.

Kernan's Auditorium Music Hall is enjoying even greater success than THE MIRROR predicted first at the opening of the season. It has caught the popular fancy. This week we have Biondi's American and European Specialty company, which proffers a very fair list of entertainers, and the performance is well up to the mark. Next week, Hopkins's Trans-Oceanic company.

Darkest America, a quasi-minstrel performance arranged by Al G. Fields, will do a good week's business at the Holliday Hall. It will be followed by Freeman's Fun-Makers in A Railroad Ticket.

The favorite Irish comedian, John Kernell, with The Vaudeville Club company, is having it all his own way at the Monumental. John has following enough here to send him to Congress. The Rentz-Santley Burlesque company will follow.

HAROLD RUTLEDGE.

ST. LOUIS.

New Fourteenth Street Theatre Opened--Bostonians at the Century--Current Bills.

(Special to The Mirror.)

ST. LOUIS, Nov. 9.

Trilby did a good business at the Hagan last week, notwithstanding it had already been seen here before and with the original cast. As Svengali, Charles Kent was good, and the Trilby of Eleanor Barry was excellent. Jennie Reiffarth made a capital Madame Vinard. The rest of the cast were satisfactory. Yesterday two crowded houses attended the opening performances of Al G. Field's Mammoth Minstrels. Many novelties were presented.

Sol Smith Russell delighted large audiences at the Century Theatre last week in his new comedy, A Bachelor's Romance. Mr. Russell played the part of David Holmes as only he could play it. The character fits him perfectly, and the tenderness and quaint drollery of his acting proved very effective. The Sylva of Bertha Creigh on and George Denham's Marlin Beggs were also well acted, and the rest of the company gave splendid support. To-night the Bostonians began an engagement, appearing in Robin Hood. During the week they will give Bohemian Girl, In Mexico, 1848, and Prince Ananias.

Ward and Vokes in their characters, Percy and Harold, opened last night at the Olympic Theatre in A Run on the Bank. Many new and amusing specialties were introduced, and the two stars were as funny and amusing as ever.

Last Saturday night Manager George McManus opened the regular season of his new Fourteenth Street Theatre with E. J. Henley and his company in Deacon Brodie. The theatre has been refurnished and redecorated and looks very attractive. Saturday night a representative audience attended and congratulated Manager McManus on the auspicious opening of his new theatre. Last Thursday night and Saturday matinee Modesta H. Jordan's children's play, Naudo, under the direction of Jacob Mahler, was given. The children taking part in it did well and two large audiences were present.

Yesterday The Hustler opened an engagement at Havlin's Theatre, playing to two big audiences. The company includes a number of good singers, dancers, and pretty girls and the performance is up to date.

Cal Hopkins had large audiences in attendance at the Hopkins Grand Opera House last week. Kit the Arkansas Traveler was well acted by the stock company. All day yesterday, from the time of opening until the lights were turned out, the theatre was crowded to see the presentation of The Galley Slave.

St. John Lucas, scenic artist of the Century Theatre, has painted entirely new scenery for the producting of The Bohemian Girl by the Bostonians Monday night.

Nearly all the theatres furnished election returns to their patrons last Tuesday night.

W. C. HOWLAND.

OUT-OF-TOWN OPENINGS.

(Special to The Mirror.)

NEW BEDFORD, Mass., Nov. 9.—Old Innocence is a big hit.

TIM MURPHY.

MINNEAPOLIS, Minn., Nov. 8.—A Boy Wanted turned hundreds away at both performances. Biggest hit of the season.

THEODORE F. HAYS.

WILLIAMSPORT, Pa., Nov. 9.—Ashe's Gaiety Opera co. opened to the capacity of the Lycoming Opera House in Amorita to-night.

C. ASHBY.

MIDDLETOWN, N. Y., Nov. 9.—Wills, Collins and Wills in My Dad the Devil opened to a big house here to-night, making a great hit in their new comedy.

E. P. PAYBOLT.

E. D. Shaw, Mgr. or Agt. At liberty. MIRROR.

Born.

BAKER.—A daughter to Mr. and Mrs. Frank E. Baker (Edith Ellis Baker), on Oct. 27.

Married.

DROUET—BALCH.—Robert Drouet and Mildred Balch, at Philadelphia, Pa., on Oct. 29.

LYMAN—ZAHN.—Charles H. Lyman and Marie Zahn (Woods), on Nov. 5.

QUENTMEYER—WILLIARD.—H. F. Quentmeyer and Nellie Williard, in Milwaukee, Wis., on Oct. 21.

Died.

BLAKELY.—David Blakely, at New York city, on Nov. 7, of apoplexy, aged 65 years.

FRANKLIN.—E. K. Franklin, at Leadville, Col., on Oct. 27 of pneumonia.

GARNSEY.—Charles A. ("Jack") Garnsey, in Boston, on Oct. 23.

QUICK.—Henry Shafer Quick, at Fond du Lac, on Oct. 26.

SHIELDS.—Jack Shields, at Greenville, Tex., on Oct. 26.

SPAULDING.—William P. Spaulding, at Neponset, Mass., aged 25.

SARONY.—Napoleon Sarony, in New York, on Nov. 9, aged 75.

SMITH.—Russell Smith, in Glenside, Pa., on Nov. 8.

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Buffalo Courier—A HIGH standard of excellence.
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At the Convention of the National Alliance of Stage Employes held at Detroit, July 13 to 15, 1896, the following resolution was passed unanimously, viz.: "That on and after Jan. 1, 1897, only scenery painted by members of the Protective Alliance of Scenic Painters of America will be handled by the members of this Aliance."

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"	January 4	February 11, 18 to 21.
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The Mirror office is open and receives advertisements every Monday until 8 P. M.

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One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

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Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - NOVEMBER 14, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN—The Broken Melody.
BROADWAY—Brian Boru.
DALY'S—The Grisha.
EMPIRE—John Drew, 8:20 P. M.
FOURTEENTH STREET—The Cherry Pickers.
GARDEN—The Mummy.
GARRICK—Secret Service, 8:30 P. M.
GRAND OPERA HOUSE—Primrose and West.
HAMMERSTEIN'S OLYMPIA—Vaudeville.
HOYT'S—A Florida Enchantment, 8:30 P. M.
HERALD SQUARE—The Mandarin.
KEITH'S UNION SQUARE—Vaudeville.
KOSTER AND BIAL'S—Vaudeville, 8:15 P. M.
KNICKERBOCKER—The Sign of the Cross, 8 P. M.
LYCEUM—E. H. Sothern.
MURRAY HILL—Pudd'nhead Wilson.
STAR—Girl Wanted, 8:15 P. M.
TONY PASTOR'S—Vaudeville.
WEBER AND FIELDS'S.—Vaudeville.

BROOKLYN.

AMPHION—For Fair Virginia.
COLUMBIA—Francis Wilson.
MONTAUK—Honors are Easy.
PARK.—The Lilliputians.

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Patrons of The Mirror are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

GOOD TIMES.

The cry of hard times has been so general in this country and so prolonged that the evidences of better times that have been general ever since the decision of the Presidential election are gratifying for very novelty. None but a disappointed politician would have the hardihood to prophecy that the acceleration of business in many directions is but temporary and deceitful. Citizens who find activity or make a living outside of politics—and they seem to be in a majority—are willing to accept tokens of reviving trade and industry as auguries of better times, if not of good times.

The Mirror, which is not given to politics, is willing to be counted among the optimistic at the moment in hope, if not in belief, that this country is about to enter upon a notable period of prosperity.

From points widely separated, industries of divers kinds seem all at once to have revived. When the country is prosperous, the theatre, which The Mirror represents as a journal, thrives. It is only necessary to scan The Mirror's advertising pages this week to see that the confidence in the future which other enterprises show is reflected in the renewed activity of those who cater for public amusement.

The attention of The Mirror is called to the business method of the manager of a minor company traveling in the West, with a suggestion that it be rebuked. This manager, it is said, displays $1000 in a show case in front of the box-office, with the announcement that the money is a guaranty that his company would give "as good a performance as any dramatic company ever gave in the town. In the theatrical business, as in other business, there are methods of advertising that make the judicious grieve; but as long as this particular manager has $1000 to display in this way, there will be no danger that his company will lose faith in him.

A SIGNIFICANT TENDENCY.

Several months ago The Mirror printed an article written by a well-known dramatist describing a remarkable tendency at the Chautauqua Summer School toward the drama. The article disclosed the fact that not only did the school pay great attention to the dramatic classics in English and French in its classes, but also that plays, both classic and modern, were the subjects of frequent lectures and readings before very large audiences. The writer of the article in question advanced the idea that the measure of interest in plays discovered at Chautauqua among thousands of persons who were not patrons of the theatre indicated a call for a special theatre for their satisfaction. This idea was traversed by The Mirror at the time on the theory that the prejudice against the theatre shown by these persons who still were happy in giving rein to their natural dramatic instinct as best they could at Chautauqua was illogical, from the fact that some of the plays to which they gave study and heard read or explained at that resort, with many other plays in all respects as educational and enjoyable, are adequately represented today in theatres to the delight of audiences which collectively will probably compare favorably in intelligence, in social standing and in morality with any like number of persons who assemble at Chautauqua for pleasure or improvement.

Still, this dramatic demonstration at the great intellectual resort founded by leading lights of the Methodist Church is interesting, although somewhat paradoxical. A new hint of its scope is found in the current number of *The Chautauquan*, the magazine devoted to its system, in the form of a symposium on the plays of Molière. The frontispiece is a picture of that author-actor; the first article, by F. M. Warren, Ph. D., is a learned essay on "The French Drama in Molière's Time"; this is followed by an article on "The Survival of Molière's Plays," by Franklin Fyles, the metropolitan dramatist and critic, who here cleverly traces Molière's plots as they have been used openly and covertly in English drama; Marguerite Merington essays entertainingly on "The Women Characters of Molière"; and there is other writing in elucidation of the author's genius.

It is a pleasure for The Mirror to chronicle this evidence of growing liberality toward the drama among persons many of whose family traditions have frowned even upon the reading of a play. It requires but appreciation of the drama as it is embalmed in books to lead its appreciators eventually to the temple wherein it is a living and a moving force for civilization.

A writer in the *Nineteenth Century*—a magazine which appeals to the thoughtful and philosophic intelligence—takes pains to analyze the English music hall song, which, of course, upon analysis, gives a fine opportunity for contemptuous essaying upon the grade of auditory intellect that makes the song both popular and profitable. It goes without saying that there are persons in goodly number, yet of a mentality that always places them in a minority, to whom the usual popular ditty—wherever it may be intoned—is something outside the pale even of toleration. The American music hall song does not materially differ in structure from—though it may have a more legitimate motive than—the English example. But in song as in drama, the unexpected success steadily confounds the supposedly-expert judgment, just as it suggests to supplying agencies the richness of the mine of appreciation that the great public embodies.

The Emperor of Germany, who has done many things quite outside of the function of ruling a great nation—and done several of them surprisingly well—is reported now to be at work on a historical drama. There have been many kings who have made material for plays, but very few who have made plays. Perhaps with the lapse of time William, by further experiments with avocations, will discover his real vocation in life.

QUESTIONS ANSWERED.

Mona Creagan.—1 The actress you name is with the star mentioned. 2 The Mirror has no information on this question. 3. No 4. No.

Flora Gardiner Kling, Mount Vernon, Ind.—1. Milnes Levick is Gus Levick's father. 2. Mark Smith, Jr., is nephew to the late Sol Smith, Sr. 3 Mrs. Chanfrau, Mrs. John Drew, Jr., and Mrs. Handyside are not sisters. 4. John Sleeper Clarke is father to Creston Clarke. 5. J. H. Anderson is brother to Mary Anderson.

E. G. Manderville, New Orleans, La.—You can secure a list of manuscript plays that have been produced in this country by sending twenty-five cents to Charles Barnard, American Dramatists Club, 1440 Broadway. He will send you the "List" published annually by the American Dramatists. A catalogue of printed plays can be secured by applying to T. H. French, Play Publisher, New York city (West Twenty-second Street.)

Frank L. Stone, Milwaukee, Wis.—The two principal schools of acting in New York City are the American Academy of the Dramatic Arts, at Carnegie Hall, and the Empire Theatre School of Acting, in the Holland Building, with headquarters at the Empire Theatre. The former is conducted by Franklin J. Sargent and the latter by Nelson Wheatcroft.

George H. Sumner, Cincinnati, O.—Reginald De Koven and Harry B. Smith both reside in New York at present.

PERSONALS.

Gillette.—The American Dramatists Club will give a congratulatory supper to William Gillette, who is a member of the organization, on Saturday evening, at the Arena, West Thirtieth Street. A reception will be held immediately after Mr. Gillette's performance in Secret Service, and supper will immediately follow.

Thomas.—Augustus Thomas, who had dropped all kinds of desk work by advice of his physician, has just returned from a cycle tour.

Nethersole.—Olga Nethersole has a French historical play in rehearsal. If it should prove a success, she will try to run it the entire season.

Nordica.—Madame Lillian Nordica is engaged to appear in an oratorio and opera concert at Denver, Dec. 21, with the Denver Choral Society. Madame Nordica arrived from Europe last Friday, and will sing this (Tuesday) evening at Richmond, thence touring South and West, and returning to London in February.

Dupree.—The engagement of Minnie Dupree and Major William H. Langley, of this city, is authoritatively announced. The marriage will occur at New York or at San Francisco, Miss Dupree's home, at the close of the present season.

Toy.—Joseph A. Toy has been appointed acting business manager of the Lyceum Theatre.

Damrosch.—Walter Damrosch has announced his intention to compose a light opera, which Fred C. Whitney will probably produce.

Peachey.—John Peachey is playing the leading part in Belle of Cairo at the Court Theatre, London, in support of May Yohe.

Ayres.—The American Society for the Improvement of Speech held a convention several days ago at the Carnegie Building in this city. But one of the city newspapers, it appears, made any note of the event. Alfred Ayres, whose articles in The Mirror have been read with interest, was one of the speakers before the convention, and his address was as pertinent as his writings are in pointing out errors of grammar and misuse of words in speech and writing.

Barry.—Lydia Barry, the talented daughter of William Barry, is lying dangerously ill in Boston. She dressed in a damp dressing-room and had a chill, which developed into pneumonia.

Garlick.—May Garlick is staying at the Laurel House at Lakewood. She will remain there several weeks. It is her intention at the expiration of that time to sail for France.

Pitou.—Augustus Pitou is personally rehearsing the company that will present his play, The Power of the Press, at the Grand Opera House on Nov. 23.

Hampton.—Mary Hampton, who will replace Virginia Harned as E. H. Sothern's leading lady, will appear for the first time this (Tuesday) evening in An Enemy to the King at the Lyceum Theatre. Mr. Sothern's first out-of-town date will be Brooklyn.

O'Neill.—James O'Neill was highly complimented in Montreal for his Hamlet, which one of the critics pronounced the best seen in that city since the days of Booth.

Murphy.—Tim Murphy has decided not to discard his clever sketch, Sir Henry Hypnotized. It will be introduced in his play, Old Innocence.

Dickson.—Charles Dickson has collaborated with a well-known dramatist in the writing of a play in which several managers have offered to star him, it is said.

Hoyt.—Mrs. Charles H. Hoyt (Caroline Miskel) is rapidly recovering her health, and hopes are entertained that she will be able to appear in A Contented Woman before the new year dawns.

Whytal.—Russ Whytal's new play, Out Yonder, is said to be a most romantic drama, based upon episodes of actual experience.

Santje.—Miss Santje, whose brilliant performance of Clyde Harrod was a feature of Coon Hollow last season, has regained her health, and appears this week at Philadelphia in Ernest Lacy's production of his new play, Cromabou.

McCann.—In *The Looker-On* for November John Ernest McCann has a one act play entitled Smoke, which deals with the love of a middle-aged artist for one of his young pupils. The scene is laid in Virginia, and the little play breathes the patrician atmosphere of that historic locality.

Abell.—Una Abell left her home in Detroit last week to join the Lyceum Theatre stock company in this city.

Rice.—E. E. Rice is to be the beneficiary of a matinee performance that is being arranged by the many famous players who have been associated with his burlesque productions.

Herrmann.—Herrmann the Great has entered his valuable thoroughbred horses at the Horse Show. They are used to the wearing of blue ribbons.

Rehan.—Ada Rehan's hair has turned quite gray since her visit to Europe, and the color is very becoming to the famous actress.

Jordan.—Mabel Jordan will return to her home in Paris on Thursday on the *Fuerst Bismarck*.

Penfield.—Mary Penfield will soon return to London, where she will devote herself to literary work.

Drew.—John Drew was a prominent figure at the "dress rehearsal" of the Horse Show, Monday morning.

Palmer.—A. M. Palmer has gone to Chicago to prepare for the opening of the new Great Northern Theatre at that city. The Palmer stock company left for Chicago last Friday.

Merry.—Harley Merry has secured a patent in Canada for his invention of "the Merry Pneumatic Bicycle Handle Grip," and he has applied for patents in the United States, England, Germany, and France. The invention, according to competent judges, will prove indispensable to bicycle riders, as it avoids all jarring of the hands and shoulders. The "grip" will be placed on the market this week.

Young.—William Young, author of The Rajah, is at work on a new play for a young actress of Chicago, who is soon to be exploited as a star.

Hare.—John Hare and his London company have arrived at Montreal, where they open their American tour next week.

Hanna.—Mark Hanna, business manager for President-elect McKinley, and family occupied a box at the Herald Square Theatre, Monday evening.

AN ANECDOTE OF BURTON.

John Brougham, in the old days, published in New York a comic paper which he called *The Lantern*. "Bill" Burton was no friend to Brougham at that time and there is reason to believe that no love was wasted on either side. It is related that Brougham on entering a restaurant one day found Burton with one of his chums seated at a table. Burton, as usual, was "fatigued." Observing Brougham's presence, Burton roughly replied to his companion's question "Have you read *The Lantern* this week?" by saying: "No, I never read the —— thing unless I'm drunk—unless I'm drunk! unless I'm drunk!" Brougham immediately arose from his table, advanced, hat in hand, to the end of Burton's table and, making a bow in his most polite manner, observed: "Then, Mr. Burton, I'm sure of one constant reader!"

SANTA MARIA'S FIFTIETH PERFORMANCE.

Oscar Hammerstein's grand comic opera, Santa Maria, was performed for the fiftieth time at the Olympia Theatre on Wednesday evening, Nov. 4. A new finale for the second act was introduced, in which Camille D'Arville had a splendid chance to display the beauty of her voice. The chorus is also new and very fine. The finale is a great improvement and brightens up the act considerably. A new quartette was also sung in the second act by Camille D'Arville, Lucille Saunders, Julius Steger, and Alf Whelan. It is a tuneful bit and was loudly applauded. James T. Powers and Alf Whelan had a lot of new lines and business which improved their parts very much. Mr. Hammerstein has been working for weeks past on these and other improvements in Santa Maria, and the results are eminently satisfactory.

A SOMNAMBULISTIC COMEDIAN.

There were long stories in the daily papers yesterday about Walter E. Perkins, who acts the leading part in My Friend from India. It was said that Mr. Perkins, who lives at 138 West Twenty-second Street, at about 2 o'clock Sunday morning was found on that thoroughfare by a policeman, dressed only in a long, white garment and a flowing wig, asleep, yet walking, and talking Shakespeare. When accosted and seized by the officer, Mr. Perkins became limp, it is said, and the doctor in charge of an ambulance that was called declared it a case of somnambulism. Mr. Perkins soon recovered, and was taken to his residence.

OPERATIC ARTISTS ARRIVE.

A majority of the celebrated artists engaged for the season at the Metropolitan Opera House arrived from Europe last week. Among those now in the city are Emma Eames, Olitzka, Bauermeister, Litvinne, Marie Engel, Jean de Reszke, Edouard de Reszke, Lasalle, Gogni, Saltgnac, Arcona, Vaschetti, Plancon, Castlemary, and Bevignani. To-day (Tuesday) the steamship *Ems* brings to us Mantelli, Cremonini, Ceppi, Vanni, Arimondi, Mancinelli, and D'Aubigne, who will be remembered as the sweet voiced Lloyd Daubigny, once of Augustin Daly's company. David Bispham is expected to arrive next Saturday.

ALICE IN WONDERLAND.

E. E. Rice and Joseph Herbert are hard at work upon their production of Alice in Wonderland, which is to be seen at the Olympia Auditorium about Thanksgiving Day. Lewis Carroll's fantastic versifying is said to give promise of many delightful music numbers, and his curious array of characters, from the delirious Jabberwock to the philosophical walrus, furnish ample opportunity for the librettist. The scene painter, too, and the costumer should find plenty of new material in Wonderland.

EVANGELINE CLOSES AT OLYMPIA.

Evangeline closed its run at Olympia on Saturday evening after a run of one week. Both Mr. Rice and Mr. Hammerstein made up their minds that it would be better to send the piece on the road.

The auditorium of Olympia is closed this week, but will reopen on November 16 with an attraction for which Mr. Hammerstein is negotiating.

EXODUS TO THE ANTIPODES.

George B. McClellan, representing the Australian firm of Williamson and Musgrove, has concluded arrangements by which Lillian Russell and her opera company will visit Australia in the Spring. Herrmann has also decided to try the island continent next season, and The Lady Slavey is likely to follow suit.

HARM WROUGHT BY A HYPNOTIST.

Some months ago a traveling hypnotist operated upon a youth named Westcott, at Forest City, Pa., and the boy has not been well since. Last week he relapsed into a hypnotic trance, and all efforts to arouse him proved fruitless. The hypnotist could not be traced, and the doctors say that Westcott will never recover.

PROSPECTIVE SUIT FOR THE MANDARIN.

Information has been received in this city that the proprietors of a comic opera, entitled The Mandarin Zune, which was produced at Providence, R. I., last Summer, intend to bring suit against the managers of The Mandarin, now running at the Herald Square Theatre, to recover damages for infringement of copyright on their title.

HEART OF MARYLAND AFTER RECORDS.

Manager Will J. Block reports that The Heart of Maryland, during its recent engagement at the Newark Theatre, played to $1000 more than the receipts of a week earlier when De Wolf Hopper broke the house record.

AMERICA'S QUAINT AND ARTISTIC COMEDIENNE

FANNY RICE

Opened Her Season Last Week at the Tremont Theatre, Boston,

IN THE LAUGHING SUCCESS

AT THE FRENCH BALL

EXTRACTS FROM THE BOSTON PAPERS:

QUAINT AND ARTISTIC.

Just what the audience wanted. . . . Fanny Rice is on the stage most of the time. . . . She is quaint and artistic and she is funny, but it is clear, healthy fun . . . The company is good and the great Phoite Pinaud Troupe of French grotesques and pantomimists are remarkably clever.—*Boston Globe, Nov. 3, 1896.*

BILARIOUSLY FUNNY, BUT CLEAN.

A large and thoroughly pleased audience. Each act bubbles over with humor and abounds in wholesome, clean fun and tuneful song . . . Fanny Rice's interpretation of the leading role is a keen bit of comedy acting . . . Some of the scenes are grotesquely humorous, without, however, over-stepping in the slightest degree the line at which pure fun ceases . . . The scenes at the French Ball are hilariously funny and all the characters appear in fancy costumes in this act, and contribute to the general enjoyment, *but without the adjunct of undraped forms*, usually supposed to be necessary on such occasions. . . . The Phoite Pinaud Troupe introduced in this act are really marvelous.—*Boston Post, Nov. 3, 1896.*

CONVULSED HER AUDIENCE.

At the French Ball is bright and of course Fanny Rice was bright and funny, as she always is. . . . One is always surprised at the amount of real fun she gets out of the smallest opportunities. She convulsed her audience with laughter. . . . Her songs were capital, and received triple encores. . . . In the third act the great Phoite Pinaud Troupe of French grotesques and pantomimists did remarkably clever work.—*Boston Herald, Nov. 3, 1896.*

THE EIFFEL TOWER OF GAIETY.

Fanny Rice has climbed to the top of the Eiffel Tower of gaiety in At the French Ball. She fits her part as she fits her best dresses—snugly, tidily, charmingly.—*Boston Journal, Nov. 3, 1896.*

Marveled to hear Fanny Rice in At the French Ball win such rounds of applause.—*Boston Advertiser, Nov. 3, 1896.*

Address all communications to Dr. C. W. PURDY, Manager, en route.

THE USHER.

The spread of vaudeville in this country during the past year or two followed quickly upon its large development in England, where first actors of ability and prominence turned from the dramatic stage to the rich field of the music halls.

The same thing has been happening here, and players of comedy and singers of light opera are finding greater rewards in the circuit of continuous performance houses than regular professional engagements offer.

It is only in a few of the principal cities, however, that the vaudeville craze rages. It has not yet attained popularity or respectability in the more conservative communities of smaller size. This is shown in the comparative failure of companies of first-class performers organized for touring purposes. Outside of two or three places, Guilbert, Loie Fuller, Fregoli, and others who found enormous patronage in New York have received little attention from the public.

Perhaps in course of time the taste for vaudeville will become universal throughout the land, but at present its limitations are sharply defined.

✣

The rapid development of vaudeville has been productive of two specific benefits, aside from the fund of good entertainment it provides for the people. It has improved vastly the character and quality of variety shows, and it has provided a profitable occupation for many actors whose tenure of success on the legitimate boards was becoming uncertain.

Former favorites who found the theatrical road dusty and popularity waning have been welcomed with open arms by the patrons of vaudeville.

The exodus of so many players—many of them stars of the second magnitude—from the dramatic stage has had a tendency to relieve the overcrowded condition of the acting profession and to make room for some of the newcomers that are always clamoring to be heard.

When all is said and done, therefore, although some managers are heard to grumble because of the growth of the demand for vaudeville which they deem an invasion of their bailiwick, the new order of things is likelier to prove a benefit to everybody than an injury to anybody.

✣

Complaint is heard on all sides of a dearth of strong attractions this season. There is more open time in the cities, not to speak of the small towns, than is usual at this stage of the game.

Is it because last season's hard times and discouraging experiences put a quietus on a good deal of theatrical speculation? Or does it mean that while there are more companies on the road now than ever before there are fewer of the sort that meet the requirements of the large cities? Or is the influence of the new fledged "combines" making itself felt—disastrously felt—upon the theatrical common weal?

One or all three of these things may be the correct solution of the situation. It is certain, at any rate, that a good many theatre managers are wondering how they are going to fill the gaps in their booking books.

✣

The Italian poet and dramatist, Giuseppe Giacosa, won his laurels as a writer of romantic plays. His exquisite one-act piece, A Game of Chess, spread his name throughout France and Germany after it had made him famous in his native land.

But the germs of the new ultra-realistic disease entered his intellectual system, and for the past five or six years he has been turning out plays of the odoriferous description. One of these, La Dame de Challant, Sarah Bernhardt produced a few seasons back, but even her powers were insufficient to make it either palatable or successful.

Another of Giacosa's products is The Wife of Scarli, which was represented for the first time in English by Olga Nethersole last week in the City of Churches. The theme is old, to be sure, but Giacosa has found a new and an amazing way of treating it.

According to the rules of poetic justice, founded upon generally accepted moral ideas, a husband is not permitted to forgive a wife who has been found by him in adultery; but in The Wife of Scarli such a human monstrosity is brought to light.

✣

Perhaps Giacosa thinks in this creature he has discovered "the new husband." I do not believe he exists, however, outside of the Italian quarter of this city, which a few weeks ago revealed, through the medium of a police court, a husband who dwelt in amity with his wife and her lover until the latter ceased to supply him with beer money.

In Giacosa's play the husband pardons his guilty spouse on account of the child, and presumably the couple is of that curious mental structure that they are able forever after to banish from their hearthstone the spectre of Signora Scarli's lapse from wifely virtue, for she promises to reform and he is content to continue domestic relations.

Praga, in An Ideal Wife, has used the same idea; but in that case the husband is innocent of knowledge of his partner's sin. Giacosa's denouement is an abomination, and I doubt not that the ultimate fate of the play in this country will teach him the impossibility of condoning the sin of a faithless wife whose portion, according to all precedent, must be either physical or social death

In spite of Miss Nethersole's osculatory trimmings, Carmen justified its dramatic treatment. The Spanish cigarette girl reaped the whirlwind. The falsity and the vileness of The Wife of Scarli must needs cause protest.

By the way, a French version of this same play—by Paul Alexis, I think—was produced in Paris at the Vaudeville four years ago, under the title of La Provinciale. It failed.

REFLECTIONS.

Miss Affie Warner is ill with tonsilitis.

Ione Chamberlin sailed for Europe on the *New York* on Oct. 28.

Allene Crater has left A Parlor Match, and has been replaced by Aimee Van Dyne.

Edith Crane will be Maurice Barrymore's leading lady.

George S. Bliss has been re-engaged for the reopening of Our American Cousin.

Smyth and Rice have sold the rights for production of My Friend From India in Italy, Denmark, Germany and Scandinavia.

Madame Litvinne, who is a member of the Abbey and Grau company, was compelled before sailing for America to cancel a season's engagements at Lyons and Moscow.

Florence Gerald has been engaged for the part of Mrs. Radford in Brother for Brother.

Frank H. Waite telegraphs from Ashland, Pa., that Blaney's A Baggage Check played to $450 gross in that place last Friday night, and turned people away at 7:30.

Frank Cushman and J. Shriver Murphy have written a scenic farce comedy called The Air-Ship, in which Mr. Cushman will star this season.

William Fennessy has assumed management of William Jerome's Town Talk.

Charles H. Mathews has gone in advance of New York As It Is for Jacob Litt.

Mr. and Mrs. Jacob Nunnemacher returned from a three months' trip in Europe last Wednesday.

Joseph Hatton, it is authoritatively announced, has definitely fixed upon A Daughter of France as a title for his dramatization of his own romance, "When Greek Meets Greek," which Olga Nethersole soon will present at Boston for the first time in America. The play was originally known in England as The Roll of the Drum, and afterwards as When Greek Meets Greek.

Mrs. Florence Sherwood Wheeler is very ill at her home in West Twenty-fifth Street. Her husband is also ill in Bellevue Hospital.

Manager Freeman, of A Railroad Ticket, has received an offer from Mr. Gates to buy out his interest in that play. Mr. Gates wishes to star his wife, Marie Stuart, who is a vaudeville artiste, and would make the Railroad Ticket the vehicle in which to present her. Miss Stuart has recently returned from South Africa, where it is said she made considerable money.

Laura Biggar now comes forward, relative to the employment of men as valets by actresses, and says that she engaged one three years ago, at the instance of her husband, Burt Haverly, after she had wearied of the airs of maids and their habit of wearing her costumes without permission.

Floy Crowell's Dramatic company includes Stanley Kent, Louis J. Fuller, Tony Cummings, C. Ed. Dudley, T. J. Jackson, Bessie Grayson, Margaret Terry, Theresa Newcomb and others.

Madame Jennie Torriani, who has been studying with Madame Marchesi in Paris, made her first appearance in this country at Carnegie Hall, last Saturday evening, as soloist, with Walter Damrosch's New York Symphony Orchestra. Madame Torriani is a dramatic soprano. She sang an air from I Pagliacci with admirable effect. Her voice shows a careful training and cultivation, which is particularly noticeable in all the *mezzo voce* tones.

Tom Jordon, agent for The Pulse of New York, goes next week in advance of De Leon's Comedians.

The Italian Dramatists' Society, through its American representative, is negotiating for the production in Italy of My Friend from India.

Among the newcomers in James A. Herne's company are David M. Murray, Guy Cramer, Alexander Paul, Allen Crollius, Lucy Morrow, Celia Clay Paul, Mattie St. John, Gladys Crolius, and Queenie Warner.

The Lyceum Theatre company are rehearsing preparatory to the opening of their tenth season. The first play will be a modern comedy-drama written by the young English author, Henry V. Esmond, which has not been produced yet abroad. The first performance at the Lyceum will be on Monday November 23. J. K. Hackett has returned from the road to appear in the cast.

Olga Nethersole will appear in Joseph Hatton's play, A Daughter of France, during her present engagement in Boston.

W. L. Buchanan has joined Edwin Hanford's The Shamrock company to play the leading heavy.

Herrmann entertained large audiences last week at Palmer's Theatre with the best of his familiar marvels and numerous new developments of necromancy. An Oriental mystery, called The Miracles of the Mahatma, made a deep impression. Madame Herrmann's dances brought forward some novel features and were much applauded.

Marie Zahn (Woods), of the Castle Square Opera company, Boston, and Charles H. Lyman, of Lowell, Mass., were married on Nov. 5.

Frank E. Baker, managing John Dillon, received the following at Carthage, Mo., Oct 27: "Mamma and I are doing well. I weigh eight pounds.—RUTH BAKER." Mrs. Baker is Edith Ellis Baker, well known to the profession.

J. Albert Taylor, engaged during the past season in advance car No. 1 of the Barnum and Bailey Show, will go in advance of Captain Arch B. Snow, humorist and entertainer. Captain Snow will be remembered by older members of the profession as A. A. Armstrong, who, fifteen years ago, was a well known repertoire star.

The roster of The Rajah company is as follows: Charles Wilbur, manager; Frank A. Dodge, acting manager; Alf Johnson, stage director; C. H. Meyers, stage carpenter; W. H. Thomas, master of properties. Ralph P. Lewis, Charles Sinclair, A. E. Witting, H. Victor Marley, Alf Johnson, Felix Dumas, Lillian Bayer, Mattie Davis, and Jennie Cleveland. Tour began at Valparaiso, Ind., Oct. 29.

Vernona Jarbeau, the popular lyric artist, announces her intention to produce next season a burlesque extravaganza based upon Carmen in which she will be seen as the heroine of Merimée.

The opening of the regular season of the Lyceum Stock company announced for Nov. 23, has been postponed to the following day.

Lloyd Bingham has been engaged for Robert Hilliard's company.

Theodore Kremer, who plays the leading part in The Nihilists, was himself exiled to Siberia.

Colonel Mapleson has reduced the price of the best seats at the Academy of Music from $4 to $3. The New York engagement of the Imperial Opera company will close a week from next Saturday.

Nat D. Jones, of The Cherry Pickers, will act as stage manager for the Elks' benefit, Thursday afternoon.

A six-day cycle tournament is announced to begin at Madison Square Garden, Dec. 7.

An Innocent Sinner will have a metropolitan hearing next week, securing an unexpected date at the Star Theatre.

New York As It Is, the new melodrama by McKee Rankin, recently produced at Forepaugh's Theatre, Philadelphia, is under management of Jacob Litt, with the original company, for a season in the West.

A beautiful full-length portrait of the late James Lewis will soon be placed in the lobby of Daly's Theatre.

May Gallagher is in Paris, the guest of her friend, Mrs. John Drew.

Mrs. C. B. Bishop is recovering from the efforts of a severe surgical operation.

From press clippings received it is evident that the International Opera company, directed by J. S. Leerburger, has made a pronounced hit.

Nellie Williard, of the Academy of Music stock company, in Milwaukee, Wis., was married on Oct. 11 to H. F. Amentmeyer, a prominent Milwaukee business man, and she will consequently retire from the stage.

Florence Roberts, who has retired from the Louisville stock company, is again in New York.

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AT THE THEATRES.

Knickerbocker —The Sign of the Cross.

Drama in five acts by Wilson Barrett. Produced Nov. 9.

Marcus Superbus	Charles Dalton
Nero	W. A. Elliott
Tigellinus	G. R. Peach
Lucinius	D. McCarthy
Favius	I. Carter Edwards
Titus	Basil Gill
Melos	H. T. Harris
Glabrio	Hubert Druce
Philodemus	C. H. Hewetson
Servilius	Leon Roche
Strabo	I. H. Burland
Viturius	George Flood
Attendant to Nero	W. L. Thorold
Poppea	Barbara Huntley
Berenis	Alida Cortellyou
Dacia	Lotta Linthicum
Ancaria	Corona Riccardo
Dannes	Edith Paullin
Julia	Marion Nugent
Cyrene	Grace Tempest
Eloni	Lily Child
Mute one	F. Bernard
Zoria	Marjorie Cavania
Catia	Evelyn Weeden
Stephanus	Gertrude Boswell
Mercia	Lillah McCarthy

No drama of recent years has achieved in London such extraordinary success as that which has attended the run of The Sign of the Cross at the Lyric Theatre, and no other play has rivaled its peculiar triumph in the English provinces. Clergymen have preached sermons about it, and besought their congregations to see it played; Wilson Barrett has been deluged with commendatory epistles from the high and from the lowly; and the remarkable religious drama is expected to run for another year at the scene of its present success in London

The main idea of The Sign of the Cross is not a new one, having done duty on the stage before. A spectacular production entitled Nero, presented at Niblo's Garden in this city in October, 1890, was not utterly dissimilar, and, in its closing scene, even introduced the sign of the cross; but the spectacle at old Niblo's is not to be compared to Wilson Barrett's play in point of dignity, beauty or dramatic worth.

The time of the new play is that of the struggling early Christians at Rome, when the believers in Christ are falsely accused of plotting against Nero's already tottering empire. A little band of holy men and women gather to worship in a secluded grove on the banks of the Tiber, and there the rare beauty of Mercia, one of their number, is revealed by accident to Marcus, the young prefect of Rome. Nero, trembling upon his uncertain throne, decrees the extermination of the Christians and into the unwilling hands of Marcus is thrust the execution of the awful order. But Mercia's tender charm has wrought its gentle spell upon the prefect's heart, and he sets out to save the life of the Christian girl. Detected in this treachery to the will of his emperor, Marcus boldly appeals to Nero for the life of his idol, but the conscienceless ruler refuses to listen. Mercia's gentle beauty and her sweet words have opened the young prefect's eyes to the true faith that is hers, and, at length, converted to Christianity, Marcus clasps the fair hand of Mercia at the door of the arena wherein pitiless lions and still more pitiless Romans hungrily await their human prey, and together hero and heroine go down to martyrdom.

Charles Frohman and Frank Sanger have duplicated for the New York production the magnificent scenic appointments used at London; the entire mounting is of an order most superb, and the costuming appropriately handsome and picturesque. Money has been spent upon the piece with obvious prodigality, evidencing the managers' faith that the piece will here repeat the success it has won in England. Let it be said that The Sign of the Cross should realize in this country everything hoped for it by its importers.

William Greet's English company is a generally capable and efficient organization.

Charles Dalton makes a handsome, dignified, truly noble Roman, and is perhaps all that might be wished in the part of Marcus. As Nero W. A. Elliott offers a satisfactory impersonation and presents a remarkable embodiment of the terrible emperor as he has been pictured for us. Barbara Huntley is excellent as Poppae.

Lillah McCarthy is a sweet idealization of the suffering, cringing, yet brave-hearted Christian maiden, and Alida Cortellyou is a beautiful pagan temptress. Lotta Linthicum as the dainty Dacia makes a pretty picture, and gives a delightful performance. The minor parts are all well played, and the large army of supers is excellently managed. Several songs, sweetly sung by Grace Dyer, and a tuneful chorus, are added pleasures.

Casino.—Jack and the Beanstalk.

Extravaganza in three acts by R. A. Barnet. Music by A. B. Sloane. Produced Nov. 2.

Old King Cole	Henry V. Donnelly
Sinbad	Eddie Girard
Jack Hubbard	Madge Lessing
Mr. Ruse	H. M. Morse
Sir Harry Halfewurk	Hubert Wilke
Neverwash	H. L. Traub
Evertyred	J. Craig
The Marquis de Carabas	Hilda Hollius
Oliver	Kitty Perry
Sir Guy Coffin	A. C. Butler
Princess Mary	Maude Hollins
Little Miss Muffett	Merri Osborne
Puss-in-Boots	Marie Godoy
Sonanum Tuberoseum	Ross Snow
Mrs. Ruse	John Wilson
Asparagus Blossom	Donna Dean
Caterpillar	Meta Caldwell
Old Mother Hubbard	Carrie Perkins
Silvia	Bertha Waring
Cyclometrix	Nellie Lynch

R. A. Barnet has woven about the familiar fairy tale of Jack and the Beanstalk a delightful entertainment which, albeit less diverting in dialogue than his popular efforts in the field of burlesque, is infinitely superior to 1492 or Excelsior, Jr., in construction and in lyrical beauty. The simple story of the beanstalk is made to involve a merry throng of little fairyland folk whose doings will be a limitless joy to the children and a real pleasure to those of more years who have not forgotten the dear friends of nursery days.

Jack is introduced as the son of Old Mother Hubbard, and he sells the Cow with the Crumpled Horn to buy the wonderful Beanstalk upon which he and his good friend, Sinbad the Sailor, climb to cloudland, where is the castle of Ruse, the Giant who smells the blood of an Englishman. The Old Woman who Lived in a Shoe is the wife of the Giant, and she warns the intruders concerning her husband's cannibalistic predilections. Old King Cole and his daughter, Mary quite contrary, along with her companion, Little Miss Muffett are also in peril of their lives, but they are all served by the timely aid of the Fairy Queen, who supplies "knock-out drops" for the horrid Giant and his wicked allies whom Mr. Barnet happily calls the Forte Thieves. In the end they all turn up at Mother Hubbard's country place, where Jack weds Mary despite the protest of her father, who wished a match with the Marquis de Carabas, and the Marquis marries Puss-in-Boots. The Forte Thieves appear at the last in conventional evening dress, and announce that they have become a stock company in order to ply their dreadful trade in a legalized way.

The comedians were hampered by lifeless dialogue, which particularly handicapped Henry V. Donnelly. Eddie Girard's eccentric dancing and tireless energy saved his part. Madge Lessing as Jack and Maude Hollins as Mary were extremely pretty and sang their tuneful numbers most pleasurably. Carrie Perkins was a charming Mother Hubbard, her bright little dog sharing the applause that her performance won. Merri Osborne made a real hit as Little Miss Muffett, and was encored repeatedly for her clever interpolated songs and banjo playing. Another hit was scored by Nellie Lynch in a ludicrous fainting scene that brought down the house. Ross Snow was exceedingly funny as a burlesque fairy queen, that reminded one of May Irwin in The Poet and the Puppets, but was more grotesque. Hubert Wilke made an effective captain of the Forte Thieves, and H. M. Morse was a remarkable giant, certainly twelve feet in height. The admirable chorus included more pretty girls than New York has ever seen in one programme.

The music is always tuneful, if seldom original, the scenery of Ernest Albert is a delight to the eye, the costumes are superb, and the stage direction of Ben Teal is a revelation. An electrical effect by which seven dancers were illuminated by countless multi-colored incandescent lamps was a thing of unusual beauty.

Garden.—The Mummy.

Farce in three acts by George D. Day and Allan Reed. Produced Nov. 2.

Prof. Ezra Van Tassel Smythe	Raymond Hitchcock
Prof. Jeremy Garsop	Russell Bassett
Jack Tibbs	Cecil Butler
North Marston	Roy Fairchild
Hattie Van Tassel Smythe	Amelia Bingham
Alvena Garsop	Sydney Cowell
Eva Garsop	Carolyn Kenyon
Mabel Woodruff	Frances Whitehouse
Cleopatra	Vivian Bernard
Rameses II	Robert Hilliard

On Monday night of last week the Garden Theatre was comfortably filled for the first performance of a new English farce by Messrs. Day and Reed. The play went well with the audience, though at first a certain reserve was noticeable which, however, disappeared as the evening progressed.

The theme of the play is not new, nor are the situations wholly original, but the treatment of the subject is novel. Greater praise could not be bestowed upon any play. The dialogue is clever and really humorous. The awakening of the mummy, the unwinding of his cerements, his scenes with the two professors, and his final scene are admirably devised. They reveal on the part of the authors a true appreciation and a capacity to present the funny aspects of life Mr. Hilliard's selection was a wise one, and his new piece possesses all the elements of a popular success.

The cast was adequate on the whole. The single set which serves for the three acts is quaint and artistic. Mr. Hilliard's conception of the resurrected Rameses was intelligent and humorous. He never exaggerated the broad comedy of the part, but played the early scenes of the play with suitable dignity and composure. In the second and third acts he revealed himself as a comedian in the true sense of the word.

Amelia Bingham looked pretty and acted well the part of a pert Chicago maiden, but a trifle less of boisterousness would add a great deal to the effectiveness of her slangy repartee Raymond Hitchcock as Prof. Smythe and Russell Bassett as his London colleague were both efficient. Vivian Bernard as the dusky beauty "who pleaseth the eyes of a line of kings" could have made even more of her part had she been permitted to play it in a quieter vein. Miss Kenyon as Eva Gersop and Miss Whitehouse as Mabel Woodruff played acceptably, though for some reason they actually shrieked the lines of the opening scene of the play. Sydney Cowell played the part of a conventional old maid and Messrs. Butler and Fairchild acquitted themselves satisfactorily in small parts.

American.—The Broken Melody.

Comedy-drama in three acts by Herbert Keen and James T. Tanner. Produced Nov. 2.

Paul Borinski	Auguste Van Biene
General Ivanoff	Nelson Ramsay
Dickson	John Carter
Dudley Mortimer	Arthur Leigh
Beaujour	Edouard Jose
Dr. Magrath	Edward A. White
Hon Dick Spinnaker	J. Zephan
Duchess de Vervier	Elly Desmond
Mrs. Dickson	Kate Robertson
Hon Mrs. Spinnaker	Edythe Chapman
Mabel	Frances Brooke

A large audience last Thursday evening accorded to Auguste Van Biene, the actor-musician, an enthusiastic reception upon the occasion of his first American appearance in The Broken Melody, which he had played more than a thousand times in England, and which had made his name beloved in almost every home throughout the United Kingdom. Manager T. Henry French had imported nearly every member of the cast, and the entire performance was a faithful reproduction of the play as all England knows it.

The Broken Melody tells of a poor musician, a Polish refugee in London, whose loving wife is estranged through the machination of a conscienceless duchess, at the very moment when the struggling musician's long-cherished opera is accepted. The duchess loves the musician and contrives to keep husband and wife apart by threats of exposure to the Russian secret service officers who, she says, are hounding the refugee. A noble Russian whom the duchess regards as one of her adorers is wrought upon to further her infamous scheme, but it turns out that the supposed lover is really a spy commissioned to secure certain valuable documents from the duchess and, having accomplished so much, he manfully confronts the fair schemer, and the estranged couple are reunited.

In the first act, at the dictation of the duchess, the poor wife writes to her husband a letter saying that she goes away until danger is past, but the wicked woman alters the message to a farewell forever. The husband enters and seats himself at his 'cello to play his favorite melody, only to discover the fateful letter, and the melody is broken. At the end, he is again with his 'cello, striving to recall the lost air, when the wife, returning, steals up to embrace him, and, when he feels the touch of her hand upon his shoulder, the melody is restored. It is a pretty, simple play that makes no pretension to greatness, and achieves by its very simplicity a tender pathos and real beauty.

Auguste Van Biene is not alone a good actor and a remarkable musician, but a man of extraordinary personal magnetism. The sympathy of the audience was won the moment that he appeared, and was retained throughout the evening. As an actor he is always thoughtful, consistent, and sincere, and his work in the difficult finale of the first act could hardly have been better. As a musician, Mr. Van Biene needs no word of praise. His 'cello playing is that of a master, and his performance of Offenbach's "Musette," with its sweet echoes, is of an order new here.

The supporting company is altogether excellent, the chief honors belonging to Elly Desmond for a brilliant impersonation of the duchess. Frances Brooke is charming as the wife, Nelson Ramsay makes an effective and dignified Russian, and John Carter furnishes an admirable character sketch as a faithful servant. Edythe Chapman is delightful as a Rosina Vokes circus rider, who has married a comic honorable, neatly sketched by J. Zephan. Arthur Leigh cleverly portrayed a theatrical agent in a manner decidedly true to life, and Kate Robertson and Edward A. White capably represent a lodging-house keeper and an Irish doctor. Edouard Jose is a characteristic French impresario, and brilliantly accompanied on the piano the star's 'cello solos.

The Broken Melody should not fail to appeal to a very large share of the population. It is mounted with care and generosity, and went as smoothly last Thursday evening as if it had been playing at the American for all the years it has run abroad.

People's —The Nihilists.

Comedy-drama, in four acts, by Theodore Kremer. Produced Nov. 9.

Rafaelle Alexis	Theodore Kremer
Ivan Arkoff	E. D. Holland
Count Alexis	H. Clifton
Nicholas	J. F. Watson
Abraham	G. Hernandez
The Czar	Walter Fairbanks
Michael	M. Spencer
Peter	I. Cusack
Karol	S Cohen
Posta	P. L. Willis
Wanda von Zabrass	Florence Lytelle
Baroness Olga	Laura Almosnino
Countess Tolstoi	F. L. Burt
Pedora	By Herself

The attraction at the People's last night was a play new to this country, called The Nihilist, or The Assassination of the Czar. As the name implies, it is a drama of Russian life, and deals largely with the political conspiracy which resulted in the murder of the Muscovite ruler.

Rafaelle Alexis, a student at the University of Moscow, is betrothed to the Baroness Olga. Ivan Arkoff, a friend and fellow-student, is also desirous of marrying Olga, and with a view to getting his rival out of the way he arranges a scheme whereby Alexis is made to appear to be engaged in a plot to murder the Czar. The scheme, however, is eventually spoiled by Arkoff's discarded mistress, Doris, whom he had unknowingly taken into his employ as a servant. Besides the plotting and the love making there is considerable comedy.

The scenic features are not particularly elaborate, but the scenes themselves are not lacking in the elements calculated to satisfy an East Side audience. The house was packed to the doors, and the audience was roused at times to a high pitch of excitement.

The principal part, that of Rafaelle Alexis, is taken by Theodore Kremer, the author of the play. Mr. Kremer's work was clever and seemed to please the audience. As Ivan Arkoff, E. D Holland made an excellent villain. Laura Almosnino as Olga and Florence Lytelle as Doris were also very good.

Murray Hill Theatre.—Too Much Johnson.

Comedy in three acts, written by William Gillette. Revived Nov. 2.

Augustus Billings	George Backus
Mrs. Augustus Billings	Maud Haslam
Mrs. S. Upton Batterson	Kate Meek
Pranci Paddish	Robert Wilson
Leonora Paddish	Anna Belmont
Henry Macintosh	Herbert Fortier
Joseph Johnson	Eugene Jepson
Mons Leon Duthis	Thomas Valentine
Frederick	D. H. Goldsworthy
Steward	Ogden Wight
Sellery Looton	Thomas Erison
Messenger	Joseph Madden

If the company which presented Too Much Johnson at the Murray Hill last week is not up to the standard of the original one, there was no indication of it in the degree of approval manifested by the opening night audience. George Backus's personality is scarcely suitable for a comedian's, but as Augustus Billings he managed to create a great deal of merriment.

Maud Haslam as Mrs. Billings acted with ability and excellent taste. Kate Meek was an exception to the average stage mother-in-law in that she did not overdo it. It would be difficult for anyone to cause more laughter in the part of Joseph Johnson than does Eugene Jepson. As the Franco-American, Thomas Valentine is equally clever. Robert Wilson as Faddish, Anna Belmont as Leonora and Herbert Fortier as Herbert Macintosh are also satisfactory.

Academy.—Grand Opera.

Colonel Mapleson kept faith with the New York public so far as the repertoire announced for last week was concerned. La Traviata was given at the Academy on Monday night, Il Trovatore on Tuesday night, Les Huguenots on Wednesday night, La Sonnambula on Friday night, and Aida was repeated at the Saturday matinee.

Madame Haricles-Darclee, who made her first appearance in America as the Violetta in La Traviata on Monday evening, proved herself a dramatic soprano of a superior order, and was the recipient of much applause. Signor Betti also made his first appearance at the Academy on the same occasion. If his singing as Alfredo and his subsequent vocal offering as Elvino in La Sonnambula are fair samples of his vocal rating, he is far from being an operatic tenor whose singing would be apt to soothe a soul in purgatory. He is immature and colorless both in his singing and acting, and his stage presence is not imposing.

The new comers in the cast of Les Huguenots were Signor De Marchi and Madame Perigozzi Albini. Signor De Marchi as Raoul proved himself a very different sort of tenor from Signor Betti. He possesses a fine voice, which is heard to especial advantage in dramatic passages which he sings with intensity and fervor. In the famous duet sung by Raoul and Valentina toward the close of the opera, Signor De Marchi and Madame Darclee aroused the audience to a high pitch of enthusiasm. Although their singing of the duet smattered somewhat of melodramatic exaggeration, and was not always within the bounds of artistic control, it had the genuine thrill of passion, and consequently took the house by storm. Mme. Albini cannot be said to have fully met the vocal requirements of such an exacting role as that of Queen Margherita. She sang sweetly and pleasingly, but her voice was not sufficiently powerful to do justice to the role in such a large house as the Academy. Mme. Scalchi as Urbano and Signor Ughetto as Conte de Nevers were both excellent.

Madame Huguet made her New York debut as Amina in La Sonnambula. She possesses a soprano voice of exceptional sweetness and flexibility, and acts with more intelligence than the average prima donna. Her singing of "Ah! non credea" and "Ah! non giunge" made the house ring with applause, and taking her for all in all, she seems to be the most satisfactory soprano of the entire company, although her voice is not as powerful as that of Madame Darclee.

Faust was presented last evening with Signor Randaccio as Faust, Signor Dado as Mephistopheles, Signor De Anna as Valentina, Signor Terzi as Wagner, Mme. Scalchi as Siebel, Mme. Meysenheym as Martha, and Susan Strong as Margherita. Miss Strong, who made her debut in New York on this occasion, is a Brooklyn girl who studied abroad, and sang with gratifying success at Covent Garden during the London opera season.

She was apparently suffering from nervousness when she made her first entrance in the second act, but recovered from this drawback as the performance progressed. She possesses a sympathetic and well-cultivated voice, and her singing of the role of Margherita was on the whole very creditable.

Signor De Anna and Madame Scalchi sang with their usual artistic efficiency and were enthusiastically applauded. Signor Dado was not an ideal Mephistopheles so far as his personal appearance is concerned, and his singing of the role was rather commonplace.

Signor Randaccio possesses a wee' small tenor voice that would sound better at an afternoon tea than in grand opera. Madame Meysenheim was satisfactory as Martha. Signor Bimboni conducted with inspiring results both for the chorus and orchestra.

Faust will be repeated at the Saturday matinee, and the second performance of La Sonnambula will be given on Wednesday night.

The principal event of Colonel Mapleson's present season at the Academy will occur on Friday night, when Giordano's Andrea Chenier is to presented for the first time in America.

Murray Hill.—Pudd'nhead Wilson.

The sudden death of Frank Mayo, the adapter of Mark Twain's book, "Pudd'nhead Wilson," and originator of the title-role, necessitated a search for an actor capable of filling the requirements of a rather difficult character. It would have been difficult to find one better fitted to the part than Theodore Hamilton, who models his characterization after Mr. Mayo's, playing it in the same droll and quiet vein, and who seems to have duplicated the success of the originator.

With but few exceptions the cast is the same as that which presented the play at the Herald Square early last season. Arnold Daly is earnest as Chambers, Lucille La Verne is both interesting and entertaining as Patsy and Eleanor Moretti is a forcible Roxy. Frank E. Aiken as York Driscoll, Frank Currier as Pembroke, gave finished performances in their respective roles.

A large audience greeted the play at the Murray Hill on Monday night.

Grand Opera House.—Primrose and West.

Primrose and West's Minstrels opened a week's engagement at the Grand Opera House last night before an appreciative audience. This organization is too well known to require detailed notice. Primrose, West, Wall, Walters, Wilson, Howe, Whallen, Windom, Davis, Dickson, Miller, Pritzkow, Kent, Millar, McKinley, Carmichael, Dixon, Tucker, Glen, Moore, Tucker, Reese, Craig, Williams and the others of the large company contributed in accordance with their respective gifts to amusement. The contrasting sketches of "Minstrelsy in the Past" and "Minstrelsy Up to Date" were appreciated, and the specialists were happy in their acts. A good week's business is certain.

Star.—Girl Wanted.

Girl Wanted, the amusing farce that serves to present Frank Bush in his varied specialties, is this week's attraction at the Star Theatre. Mr. Bush is decidedly clever in his way, and the audience were quick to appreciate and applaud his work. The company afford acceptable support, and specialties introduced by Clinton Williams, John and Harry Dillon, and Queen Hetherton brightened the performance.

Lydia Yeamans Titus, assisted by Fred J. J. Titus, sang some new songs, and received an enthusiastic welcome.

At Other Houses.

BIJOU.—My Friend From India is playing to crowded houses.

BROADWAY.—Brian Boru still attracts a host of comic opera lovers.

COLUMBUS.—Northern Lights returns to town in all its pristine glory. Primrose and West's Minstrels gave a concert, Sunday evening, in white face.

DALY'S.—The Geisha continues in its tuneful sway to large patronage.

EMPIRE.—John Drew and Rosemary regularly crowd the theatre.

FIFTH AVENUE.—Lost, Strayed or Stolen has but a fortnight longer to remain.

FOURTEENTH STREET.—The Cherry Pickers is on for a long run.

GARRICK.—Secret Service is doing an enormous business.

HARLEM OPERA HOUSE.—The Heart of Maryland appears for the first time in Harlem, with Mrs. Leslie Carter and Herbert Kelcey in the leads.

HOYT'S.—A Florida Enchantment continues as the bill.

LYCEUM.—E. H. Sothern is nearing the end of his engagement in An Enemy of the King.

OLYMPIA.—Santa Maria has been supplied with new melodies.

BROOKLYN THEATRES.

Montauk.—Honors Are Easy.

The first presentation here last evening on any stage of Paul Leicester Ford's political comedy, partook largely of the nature of a high social function. Mr. Ford writes with literary ability of undeniable merit and pronounced social proclivities. His ample fortune permits of any desired indulgence in these channels, and his prodigality in entertaining has long been notable in the most exclusive circles of Brooklyn society, both of literature and fashion. Honors Are Easy is in four acts, and has been most admirably cast by Charles Frohman, and has selected some fifteen of his best known and finished players for its interpretation. The central figure of the play is a character more or less familiar, that of a political boss who is enmeshed in a complex plot of love and politics The author has woven an interesting story told in brilliant dialogue. His characterizations are drawn from life and vividly depicted. Everything experience and foresight could do to insure success has been brought to bear in this production. Its reception by a crowded house was all that could be desired, and what its wearing qualities may prove to be remains a matter of interest that the week will determine. Mrs. Leslie Carter and The Heart of Maryland come on Monday next for a fortnight's sojourn.

Park.—The Liliputians.

But once before, and then at the Academy of Music some four or five years ago, had these clever little people ever been seen at any of the down-town local houses until last evening, when they introduced The Merry Tramps here to an assemblage of delighted auditors. All the amusing pranks and whimsicalities of Franz Ebert, Adolph Zink, and Selma Goerner made familiar recently at the Star in New York and in the Amphion last week, were repeated and augmented with some new ones more droll, if possible, than ever. They keep their audience constantly on the qui vive with their impromptu and mirth-provoking quips, it seeming as if they never knew the meaning of fatigue. The three ballets introduced, designated as The Harvest Festival,

Lights and Lamps, and The Silver Lace, are really admirable and won deserved applause. The performance in its entirety is well calculated to please both young and old. Next week, Pudd'nhead Wilson as impersonated by Theodore Hamilton will be the attraction here.

Amphion.—For Fair Virginia.

Russ Whytal's interesting play, For Fair Virginia, founded on incidents of the Civil War, was presented at the Amphion on Monday night and was greeted by a good-sized audience. The Whytals, who gained much favor last season by their earnest portrayals of the emotional characters, John Laughlin and Virginia Esmond, respectively, were seen in the more congenial roles of Stephen Dunbar and Nell Esmond. The characters are more in line with their usual work, Mr. and Mrs. Whytal both being clever light comedians, and their success was instantaneous. The parts of John Laughlin, Edward Esmond, and Virginia Esmond are in the hands of Alexander Kearney, George F. Farren, and Helene Lowell respectively, who acquit themselves creditably. The production is handsomely mounted, most of the settings being new. Francis Wilson and his latest success, Half a King, will be here next week.

Columbia.—Half a King.

After a consecutive run of fifty-seven performances at the Knickerbocker Theatre in New York, Francis Wilson transferred his latest venture to this stage last night, where, before an immense audience, Half a King was given exactly as in New York. Mr. Wilson was in the best of spirits and had his audience with him from first to last. Lulu Glaser, always a strong favorite, scored heavily. Mr. Wilson's able company, numbering L. E. Miron, John Brandt, Edward Temple, Clinton Elder, Agnes Gaul, and Christie McDonald, all acquitted themselves with their usual credit. The advance sale gives every indication of a most profitable engagement. During the week of Nov. 16, Ada Rehan will be seen here as Katherine, Lady Gay Spanker, Rosalind, Lady Teazle, and in Love on Crutches.

Gaiety.—The War of Wealth.

Jacob Litt's elaborate production of C. T. Dazey's play The War of Wealth opened at the Gaiety on Monday night, and the lovers of the realistic drama turned out in great force. The play is mounted in the same lavish manner that marked its New York production, and many of the New York cast are found in their old roles. The ever-popular Maggie Cline is underlined in On Broadway.

Notes.

The Grand Opera House had a large audience sitting in judgment on The Last Stroke.

Willard Lee in The Heart of the Storm is at the American Theatre.

Reilly and Wood's Big Show had the customary Monday night assemblage at Hyde and Behman's.

The Cotton King could not pick out any vacant sittings at the Bijou Theatre.

Fay Foster's troupe had the standing-room sign displayed at the Star.

In the Heart of the Storm is at the American this week.

Hopkins's Trans-Oceanics headed by the Kinematographe and Carroll Johnson will try to pack the Empire.

CURIOSITIES AT THE BROADWAY.

Manager Andrew A. McCormick, of the Broadway Theatre, received last week from a gentleman residing at Middlebury, Vt., two curious old programmes of the old Broadway Theatre, in this city, one bearing date Oct. 11, 1882, and the other Dec. 31, 1822. The sender wrote that Manager McCormick might keep either one he wished and return the other. So it is that the ancient bill of New Year's Eve 1822 is to be framed and hung up in the box office of the Broadway. This bill announces the appearance of Mrs. Gilbert in Jane Shaw, followed by a stirring melodrama The Wood Demon, with "A Bower of Real *Rosses*." At the bottom of the sheet is promised the first American production of Guy Fawkes, or The Gunpowder Plot, on Jan. 1, 1823. The other programme records a performance of The Antiquary and Adeline, but the names of the players, excepting that of Mrs. Gilbert, are all unfamiliar now. The bills are in good condition considering their age, but are hardly up to the modern typographical standards.

E. S. WILLARD ARRIVES.

E. S. Willard and the chief members of his company arrived from England on Saturday, and proceeded direct to Boston for rehearsals at the Tremont Theatre, where their season opens, Nov. 16, when The Rogue's Comedy, the latest play by Henry Arthur Jones, will be presented for the first time in America. Those specially engaged to support Mr. Willard this season, and who accompanied him from the other side, are Olga Brandon, Mrs. H. Cane, Agnus Knights, Violet Armbruster, Maude Vonner, Oswald Yorke, H. Cane, Arthur Bromley Davenport, E. W. Thomas, and Hugh Harting.

NAPOLEON SARONY DEAD.

Napoleon Sarony, the famous photographer, died yesterday at his residence in this city, unexpectedly, of heart disease. THE MIRROR reserves until next week an adequate sketch of this remarkable man, whose work reflected credit upon his art the world over.

BROADWAY TIME FOR HILLIARD.

Frank L. Perley has been offered time at a Broadway house for an indefinite run of Robert Hilliard in The Mummy as soon as his present engagement ends at the Garden. It is doubtful, however, that existing contracts will permit Mr. Hilliard to remain in the city. The Mummy has proved a strong success.

OPEN TIME.

In THE MIRROR'S advertising columns this week the attention of traveling managers is called to open time in the Greenwall Theatrical Circuit Company chain of theatres, which are located in New Orleans, Atlanta, Savannah, Galveston, Houston, Fort Worth, and Dallas. A list of open dates is given in the advertisement, and managers should make application to the American Theatrical Exchange, Knickerbocker Theatre building.

OBITUARY.

Henry Shafer Quick died at Fond du Lac, Wis., on Oct. 26. He was manager of Languish and Atwater's company in 1852, and was prominently connected with Ed Clifford and Edwin Forrest, playing old men parts with rare skill. In the days before the war he managed the Rice Theatre in Chicago and was associated with J. H. McVicker. Latterly he had resided in Fond du Lac, where he arranged many amateur performances.

E. K. Franklin, business manager of Darkest Russia died at Leadville, Colo., on Oct. 27, of pneumonia.

Charles A. ("Jack") Garnsey died at his home in Boston on Oct. 23.

Jack Shields, who had been exhibited as a giant in various circuses throughout the country for many years, died at Greenville, Texas, on October 26. His brother is now traveling with Sells Brothers' Circus.

David Blakely, general manager of Sousa's Band, died suddenly of apoplexy in his office at the Carnegie Music Hall Nov. 7. He it was who provided the capital for Bandmaster Sousa to begin his successful concert tours. He was sixty-five years of age and resided at 23 West Eighty-third Street.

Russell Smith, called 'the last of the old-time scenic artists," died in Glenside, near Jenkintown, Pa., on Sunday. He was born in Glasgow, Scotland, in 1812, and came to this country when a lad. The deceased painted scenery for Forrest and other stars and managers of Forrest's time.

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WARNING.

Several amateurs who have started out as hypnotists this season have taken a name similar to THE LEES, and are booking on the reputation Mr. Lee has made during the past four years. I feel it necessary to warn managers throughout the country to be careful and not make a mistake. THE LEES, Sylvain and Alberta, are at present on tour over the Greenwall Circuit and playing to the capacity nightly.

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THE FOREIGN STAGE

GAWAIN'S GOSSIP.

Clement Scott Weathers a Storm of Censure.
--A Trio of New Productions.

(*Special Correspondence of The Mirror.*)

LONDON, Oct. 30, 1896.

Since my last week's postscript, briefly hinting that I had been much upset at Mrs. Kendal's attack on dramatic critics, especially on Clement Scott, we who take any interest in

LILIAN MENELLY.

dramatic criticism as she is wrote have suffered several emotions, not to mention morals.

For, be it noted, that not only has that gifted but somewhat garrulous lady who is known as the Mother of Modern Drama attacked our Clement more or less volcanically, but of late he hath been attacked more or less surreptitiously by sundry other stage players, including certain actor managers nameless here for evermore, or for the present anyhow. Indeed, just after sending that perturbed postscript of mine last week did I receive tidings of a dead set made at Clemmy by a group of our best dramatists, with them a few leading play-actors, who attempted to "give away" our hero. I call him our hero for reasons which will presently appear. Now, it chanced that this group of attackers performed their attacking in a certain leading club, and they also chanced to do so in the presence of Sir Edward Lawson, proprietor of the *Daily Telegraph*, of which paper our hero is dramatic critic.

And what did the short but shrewd Sir Edward do? Why, like a little white man (although, *entre nous*, he is very ruddy), Sir Edward reproved those irreverent spirits, showing (1) That this was neither the time nor the place to villify an employe of his, and (2) That the said Scott would continue to be dramatic critic of the *D. T.* so long as he (Sir E.) wished, which would be so long as he (C. S.) continued to perform his duties to his (Sir E.'s) satisfaction. Whereupon exeunt Omnes, or rather such Omnes as had attempted thus to browbeat that *Daily Telegraphic* magnate what time he sought to take his ease at his club.

Mark you now the sequel! Whether because of this clubland *contretemps* or in spite of it this deponent (meaning the undersigned) sayeth not, may be because this deponent hath his reasons. But, anyhow, this very week, and as soon as possible after the above mentioned club "incident," out comes the *Daily Telegraph* with an extra special announcement, if you please, letting all men know by these presents that the *D. T.* proprietors, noting that Clement Scott was just nearing the twenty-fifth year of his engagement as dramatic critic of that journal, had resolved to mark the occasion by making a special arrangement with him whereby he would for the future "exclusively confine his valuable services" to that journal.

This announcement was so obviously a rejoinder (*anglicé*, "a smack in the eye") to the aforesaid sundry denouncers and detractors of the equally aforesaid Scott that it fell like a bombshell amid the Scottophobes. Whereupon many of them, like the equally extreme Scottophiles, sent Clemmy congratulatory telegrams galore, and, of course, the Scottophiles Scottophiled yet more gushingly than hitherto. From an early hour on the day of the *D. T.* announcement interviewers and similar fearful wild fowl invaded the Clement Scottish native heath, situate and being at No. 15 Woburn Square, Bloomsbury, and at the moment of writing testimonials and things are looming large. We are, of course, now all waiting for Mrs. Kendal's testimonial.

For my own part, perhaps some touch of the "personal equation" is necessary. I need not inform those of your multitudinous readers who honor me by reading these mems from our metropolis that I am not too often in accord with the critical views of my old friend Scott, nor with his method of expressing the same—and this I say, while not unmindful of, nor ungrateful for, many kindnesses he has rendered me in connection with certain works of mine in another capacity which need not here be specified. But this I must say that I am heartily glad of this action of the *D. T.*'s with regard to Clement Scott, for one reason that I believe he deserves the trust thus reposed in him, and for another because I rejoice at this prompt and dignified action against a certain class of persons who would dictate to others and who think that no dramatic critic is worthy of the name who does not butter them, in and out of season, with the very thickest butter that can be laid on.

To conclude, when (before writing this) I just happened to meet Clement and his handsome wife, I found him bearing up nobly and even more chirpy than hitherto.

Excitement has been somewhat rife in certain of the inner theatres touching a certain divorce case which was heard and settled on Tuesday. This was the case of the actor's eloping wife, hinted at by me some weeks ago. The petitioner was J. H. Barnes, so well known on your side and ours as "Handsome Jack;" the wife was an actress at one time known as Marie Williams, but subsequently playing under another name. The co-respondent was another actor, Charles Glenney to wit, who if I remember rightly has traveled a little in your States. There was no defense, and anon a decree *nisi* was pronounced. It is a sad business altogether, especially, I think, for the woman who has been for nearly eighteen years a gentle and most devoted wife—and pretty as a picture.

Edward Terry has caught on big with his newest production, Love in Idleness, at his own theatre, to which he has newly returned. The piece has been written for him by Louis Napoleon Parker, the poetical part-author of Rosemary, and E. J. Goodman, a *Daily Telegraph* man who once wrote a somewhat startling book called "Too Curious." The new play is a charming comedy of the Sweet Lavender type, and, therefore, healthy to the backbone. Terry represents an indolent, procrastinating old fellow unselfish to the core—nay, prone to make any sacrifice to help one in need, and yet prone, like many well meaning people, to cause all sorts of trouble by lack of judgment and discretion. It is a splendidly written part and splendidly acted. It forms nearly the entire play, though there are some few other opportunities for acting, and these are chiefly seized with true power and art by H. De Lange, one of our best character actors and stage managers, and by Bella Pateman, who steps for the nonce out of melodrama into pure comedy, and acts so that no one need regret her stepping. "Gillie" Farquhar, a relative of the bank of that name, plays a fussy old man in his well-known fussy old manner.

Perhaps, just by way of broad contrast, Miss Thalia—who supplies comedy wholesale, retail and for exportation—has so ordained that the new comedy with which George Alexander opened his second theatre, the Royalty, on Saturday should be as unhealthy in tone as Love in Idleness is healthy. It is not quite so flagrant in tone as some critics have asserted, but it is quite bad enough; and I do not remember that there has been at the Royalty a play so inherently azure, not to say ultramarine, since Kate Santley, who is still proprietor of the house, produced La Marjolaine there getting on for twenty years ago. The new play in question—meaning the questionable new play—is called His Little Dodge, and has been adapted by young Justin McCarthy, husband of Cissie Loftus, from Le Systeme de Rebardier, written by Georges Feydeau and Maurice Hennequin. It treats ostensibly of hypnotism but supposed infractions of a certain commandment form the play's chief "humor"—save the mark. I grant that the piece has several droll situations and some excellent bits of characterization, also that it is for the most part admirably played especially by Fred Terry, who proves an admirable light comedian; Weedon Grossmith, ever droll, and Ellis Jeffreys, a young lady who is beginning to add quite an artistic talent to what our police court reporters would describe as her "considerable personable attractions." But still the whole piece leaves an unpleasant taste in the mouth! We really do not need plays of The Pink Dominoes and La Marjolaine class now. Why, look how respectable even the Criterion, once the home of adaptations, has become! Wyndham wouldn't have put up Rosemary there twenty or even fifteen years ago, I warrant me.

Sir Henry Irving last Saturday opened a new free library which has been presented to the pretty Surrey hamlet Dulwich, by Passmore Edwards, the wealthy proprietor of the *Echo*, the *English Mechanic*, etc., and giver of free libraries in abundance. Irving, finding himself in the place to which the Elizabethan actor, Edward Alleyne, gave the now famous and extensive college, improved the occasion as predicted he would—by referring lovingly and feelingly to the good old actor's beneficence which has been so scandalously misapplied. One characteristic sentence of our knight's tickled me consumedly; it was that wherein he asserted "that the educational influence of a properly conducted and well-stored free library was almost equal to that of a well-regulated theatre." Good old Irving! Long may he wave!

While Irving was thus haranguing the Dulwichites his theatre, the Lyceum, was being occupied by John Hare, who was engaged in giving a farewell matinee prior to embarking today (Friday) for your side. The interesting occasion drew quite a Lyceum audience, which means that it was as crowded and eke as distinguished as could be. On this occasion the finished little comedian appeared as Eccles in Caste for the first time at the West End. His only other London appearance in this character was at the Strand for a couple of nights a week or two ago.

Hare was, as stage students will remember, the original Sam Gerridge in Caste when it was produced by the Bancrofts thirty years ago at that Tottenham Court Road playhouse which they made so famous as the fashionable Prince of Wales's, formerly a kind of "gaff" locally known as "The Dusthole," and now a Salvation Army barracks. And though Hare is now well into the fifties I am inclined to think that he would have done better to retain the character of Gerridge the gasfitter, which he was wont to play so humorously and realistically. Frankly, in spite of all the gush that has been poured upon it, I don't care for Hare's Eccles after the impersonations of that character by those fine low comedians, George Honey and David James. Hare's seems comparatively colorless. You can, of course, see that a highly artistic actor is at work all the time, but he lacks, in this part, what we used to call "unction" in speaking of low comedians. Moreover, he makes Eccles's grammatical lapses with too much intention. Being a bit of a playgoer and enthusiast myself, as well as being an intense admirer of Hare's work as a rule, I am anxious to read what your critics say of Hare's Eccles. The said Gerridge was again played splendidly by Hare's son, Gilbert, and that without copying his father's famous performance in any one particular. Fred Kerr, recently a manager on his own, was an excellent Captain Hawtree, and Frank Gilmore, son of Emily Thorne, and nephew of Thomas and Fred, played admirably as George D'Alroy, especially in the last act. Susie Vaughan, the big but younger sister of the once renowned but lately unfortunate graceful dancer, Kate, can play most things, from burlesque up to tragedy; she once more proved her versatility by giving a careful impersonation.

At the close of the performance Hare, in response to a loud demand, spake a few words of farewell. His references to the generous encouragement he had received not only from our public but also from yours—among whom he recently went as a perfect stranger—manifested true feeling, and in his thanks to Americans who received him so heartily, and that at a time of much storm and stress among you, were, I feel sure, spoken from his heart. We shall be glad to see John back again.

Herewith is a photo of Lilian Menelly, a young actress who, after sundry successes in provincial pantomime and musical plays, got a footing in London, with the accent on the "footing," for it was as a dancer that the fair Lilian gained her first metropolitan chances. Anon, however, in The New Barmaid, at the Avenue, and subsequently in The Little Genius, at the Shaftesbury, she obtained opportunities to show her devotion to Thalia as well as to Terpsichore.

The great production of the week, and one concerning which the papers teem with adjectives of the most superlative kind, and London playgoers are already talking, is the big spectacular dramatic ballet, Monte Cristo, which George Edwardes and company have put on at the Empire in Leicester Square. The scenario of this has been worked into two act dramatic form by "Richard Henry," which is the collaborative name of Richard Butler, editor of the London *Referee*, which has just amid thousands of congratulations celebrated its one thousandth number, and of one H. Chance Newton. These collaborators wrote the Gaiety Monte Cristo, Jr., burlesque, which poor Fred Leslie and Nellie Farren brought to your shores some years ago.

For reasons which *you*, Mr. Editor, and many a friend in your nation will grasp and appreciate, I am unable to write any special notice of "Richard Henry's" scenario, but I may, perhaps, be allowed to say that the London critics unanimously hold that it dramatically and graphically sets forth the chief incidents in Dumas's marvelous romance.

As a spectacle of wonderful scenery alone the production is remarkable. No finer scenes than the harbor of Marseilles, the prison and ramparts of the Chateau D'If, the Monte Cristo treasure cave, and the same long prosecuted hero's palace, have ever been seen, even at the Empire, which is noted for magnificence in this regard. The management has also considerably beaten its own fine record for splendid and gorgeous costumes. As the hero, Signorina Cavallazzi, looking and acting wonderfully like Fechter in the part, makes a great hit. It is a fine piece of intense and pathetic dumb show. So is the Mercedes of the beautiful Zanfretta, wife of the eminent pantomimist and animal actor, Charles Lauri. Madame Katti Lanner's group of charming dances, Willhelm's rich and artistic dress designs and Leopold Wenzel's five hundred page score are among the biggest and best features of this production. In short, the newest Monte Cristo is a spectacular eye-opener.

By the way, the Palace Theatre, which a week or two ago was given its promenade by the County Council, has this evening lost it again at the licensing meeting.

GAWAIN.

NOTES FROM ABROAD.

J. L. Toole's Scotch tour closes Dec. 16, after which he will rest on the continent.

Sarah Bernhardt has just celebrated her fifty-second birthday.

Audran and Ordonneau's new comic opera, La Poupée, has succeeded at the Paris Gaîté.

Cloud of Witnesses No. 2.

We expect you to believe these people. When the first "Cloud of Witnesses" was published, thousands upon thousands of replies demonstrated that sufferers from Asthma, Catarrh, Bronchitis and Colds were reasonable persons and open to conviction. Are *you* open to conviction? We *know* that **Hyomei**, the new and wonderful Australian **"Dry-Air"** treatment, comprised in

Booth's "Hyomei" Pocket Inhaler Outfit, by mail, $1.00,

relieves 99 out of every 100 people who try it, and **cures** 99 out of every 100 who use it conscientiously and according to directions. Here are the indorsements of living men and women *whom you* **must** *believe*. The letters on their face have the stamp of sincerity as well as gratitude.

Bronchitis.

New York, Aug. 26, 1896.

My Dear Sir: I am very loath as a minister to give an endorsement to a patented article, but I feel it but just to you to say that I have used your Hyomei for Bronchitis with perfect success. I had a chronic cold last winter which stubbornly resisted every remedy for seven weeks. Your Hyomei gave me relief in one day, and enabled me to fill all my subsequent lecture dates with satisfaction.

(Rev.) **Thomas Dixon, Jr.,**
Pastor People's Church.

Clifton Forge, Va., May 14, 1896.

Dear Sir: The patient for whom I ordered Booth's Hyomei Pocket Inhaler, and who was suffering from Purulent Bronchitis, expectorating large quantities of purulent, offensive sputum, made a perfect recovery, and is now a healthy, robust young man.

E. S. Wiley, M.D.

Catarrh.

Newry, S. C., Aug. 12, 1896.

Dear Sir: I have used your Pocket Inhaler for Catarrh of the head and throat, and it has benefitted me wonderfully. I think there is nothing that equals it. I believe it is all that you claim it to be. I can highly recommend it to any one suffering from any kind of Catarrh.

W. W. Veal.

Colds.

Lyceum Theatre,
London, Sept. 6, 1896.

Dear Sir: It is quite true that I am using the Hyomei Pocket Inhaler and I have the greatest pleasure in strongly recommending it.

Faithfully yours, **Henry Irving.**

Asthma.

New Haven, Conn., May 5, 1896.

I have given Hyomei a thorough test during the past winter, consequently I have been able to go to bed and sleep without being disturbed by my old enemy, Asthma. Hyomei should be in every home in the land.

L. A. Kimberley,
P. O. Box 1102.

Catarrhal Deafness.

23 Marshall St.,
Hartford, Conn., May 1, 1896.

I am doing wonders in the way of relieving cases of Catarrhal Deafness with your Hyomei. I have also cured several cases of throat troubles caused by Catarrh, which their physicians failed to relieve. The Sealer of Weights and Measures had a sore throat most of the time, caused by chemicals which he used. I cured his throat and he has been the means of selling about 20 Outfits.

J. B. Stone.

La Grippe.

The author of the $7,000 prize story "Titus" says:

Staten Island, March 6, 1896.

I have used Booth's Hyomei Pocket Inhaler in my family and find it invaluable as a preventive of Grippe, to break up colds, etc. I have used it to alleviate the painful cough and soreness resulting from measles with *perfect success*.

Florence M. Kingsley.

Hyomei is a purely vegetable antiseptic, and destroys the germs which cause disease in the respiratory organs. The air, charged with **Hyomei**, is inhaled at the mouth, and, after permeating the minutest air-cells, is exhaled through the nose. It is aromatic, delightful to inhale, and gives immediate relief. It is highly recommended by physicians, clergymen, public speakers, and thousands who have been helped and cured.

Pocket Inhaler Outfit, Complete by Mail, $1.00, to any part of the United States; for foreign countries, add $1.00 postage; outfit consists of pocket inhaler, made of deodorized hard rubber, a bottle of **Hyomei**, a dropper, and full directions for using. If you are *still* skeptical, send your address; my pamphlet shall prove that **Hyomei** cures. Are you open to conviction? Extra bottles of Hyomei inhalant by mail, or at druggists, 50 cents. Hyomei Balm, for all skin diseases, by mail, 25 cents. Your druggist has Hyomei or can get it for you if you insist. Don't accept a substitute.

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11 Farringdon Ave., E. C.

R. T. BOOTH, 23 East 20th St., New York.

THE MASCOTTE ATTRACTION

Robbins' Little Trixie Co.

BRIGHT MUSIC
PRETTY GIRLS
NEW DANCES

A superb organization, headed by the little comedienne,
MAY SMITH ROBBINS
and a strong supporting company.

A HOST OF NEW NOVELTIES

FROM THE BOSTON GLOBE.

Little Trixie, a comedy-drama new to Boston, with May Smith Robbins, a soubrette star, in the title-role, was seen at the Grand Theatre for the first time yesterday. The play has many bright lines and some catchy music, and in it are introduced a score of specialty numbers. The support given Miss Robbins was excellent. Fred Robbins as the musical manager and lightning artist was entertaining.

FROM THE BOSTON HERALD.

As an attraction this week at the New Grand Theatre is a success. Little Trixie is a well-written and clever comedy-drama in which Miss Robbins has a good opportunity to show to good advantage. She appears in it in six different characters, and displays her versatility in every one. Fred Robbins, who appears as Socrates Winterpippins, a musician manager, is very clever, and the remainder of her company is up to the standard.

There are some thrilling situations in the piece and lively and musical climaxes. The girls in the company are pretty and versatile and add some good specialties.

FROM THE CINCINNATI ENQUIRER.

LITTLE TRIXIE MADE A HIT.—An agile, versatile little woman made her first appearance in Cincinnati at Hawlin's yesterday afternoon as a star, and before many moments had elapsed she had sung and danced her way into the favor of the audience. Miss May Smith Robbins, who is better known at other places than in this city, made her debut in her musical farce, Little Trixie. She was not heralded as the greatest woman in her line in the world, but she succeeded by virtue of her worth in gaining more genuine applause than has been bestowed upon more pretentious people.

In some respects Miss Robbins reminds the spectator of Lotta. She assumes five characters very well, indeed, her impersonation of Parepa Rosa being a splendid bit of work. One matter the management can boast of, and that is the show is clean and refined. The temptation usually afforded in farces to indulge in double entendre is not countenanced by Miss Robbins, and as a consequence the farce may be commended as being carefully performed and well staged.

FROM THE PHILADELPHIA INQUIRER.

May Smith Robbins, a winsome soubrette who reminds one very much of Lotta, appeared last night at the Standard Theatre in the comedy-drama, Little Trixie, written, it is said, expressly for her. Miss Robbins is a bright, vivacious little actress, a good singer and an artistic dancer and made a very favorable impression with the large audience. That she is versatile was amply proven by the enjoyable manner in which she impersonated several decidedly different characters. The comedy role was in the hands of Fred Robbins, a clever comedian who made the most of his opportunities. During the action of the play a number of high-class specialties were introduced by members of the company.

Have week of Dec. 14 open, also time in February and March. Address FRED ROBBINS, Manager Little Trixie Co., care MIRROR. Lyric Theatre, Hoboken, N. J. Nov. 12, 13, 14.

VAUDEVILLE STAGE

A WELL-KNOWN TEACHER OF DANCING.

"MANNY" WELCH.

Few teachers of stage dancing are better known or more widely esteemed than is "Manny" Welch. He was associated with Eddie Collyer for many years and has succeeded him in business at 434 West Twenty-third Street, in this city. Mr. Welch makes a specialty of the teaching of "step dancing" and takes pride in pointing to the fact that he has instructed more than a half dozen of popular dancing masters who, in turn, are now employing his methods of teaching in this and other cities. Among the pupils of Mr. Welch will be found a lengthy list of accomplished dancers whose admirable work is the best testimony to his skilful assistance. Mr. Welch has made a collection of photographs of his pupils, many of which bear eloquent testimonials from well-known performers, and from managers who have secured proficient artists from his academy. It would require much space to mention all of Mr. Welch's pupils who have attained celebrity upon the stage, but these few names may be given as an index of the rest: Minnie Renwood, Delia Stacey, Harry Gilfoil, Eric Pollock, Vikings, Deyo, Nellie Lynch, Clairesse Agnew, Emma Pollack, Georgie Bryton, the Vantine Sisters, and the Bertram Sisters.

THEATRES AND MUSIC HALLS.

Koster and Bial's.

The Five Glinserettis, famous gymnasts, make their first appearance here. The Rogers Brothers, who made a hit on a previous visit, return. The other features are O'Brien and Havel, acrobatic and comedy act; Williams and Walker, "Two Real Coons"; Werner and Rieder, the European vocalists; Cissy Fitzgerald, dancer; Griffin and Du Bois, eccentrics; the Five Sisters Barrison and Lona Barrison and her milk white steed. The American Biograph is retained and some new pictures are shown for the first time.

Keith's Union Square.

Eben Plympton, the well-known actor, makes his vaudeville debut here. He is assisted by Agnes Proctor, and presents Bronson Howard's Old Love Letters. Lumiere's Cinematographe is in its twenty-first consecutive week. The American views will be shown soon. The other entertainers this week are Ward and Curran, "the Two Clippers"; H. C. Deets and Lulu Don, warblers and dancers; Stuart, "the male Patti"; the Four Lassards in A Country School"; W. J. Mills, the American Fregoli; La Porte Sisters, singers and dancers; Lynch and Jewell, comedians; Nellie V. Parker, serio comic; the Freeze Brothers and others.

Proctor's.

Kate Davis and Walter Gale appear in a new sketch. Johnstone Bennett and S. Miller Kent remain for another week. The others are Jean Clermont and his trained animals, the Phoites, pantomime company, in Mephisto; Ena Bertoldi, contortionist; Spink and Spink, eccentrics; Lawrence and Harrington, "the Bowery Spielers;" Shelham and Lacy, Irish comedians; Bobby Rowlston, midget comedian; the Evanses in a "kid" sketch; M. C. Drew, comedian; Professor Wallace, bird imitator; the Four Follettes in a billboard dance; Adeline Nearden, balladist; Pantzer Brothers, head balancers; Coleman and Martin, musical comedians; Cross and Holden, Naval School Cadets, Alma Booth, contortionist, and Atlas, on the revolving globe.

Pleasure Palace.

Pauline Hall is the star this week, making her New York debut as a vaudeville star. She sings selections from the operas in which she was most successful. Others are Willis P. Sweatnam, minstrel; the Three Girdellas; the Garrisons, travesty artists; Kaoly, equilibrist; Lieut. Nobel, ventriloquist; Mlle Vonare, the beautiful equilibrist; Maud Beall Price, entertainer; Kelly and Grey in "The Power of the Press"; Douglas and Ford, dancing duo; Annie May, soubrette; Myrtle Tressider, serio comic; W. H. Burke, harmonica soloist; St. Clair and Lorena, comedy sketch; Mlle. Ina, transformation dancer, and Walter Hyde, trick violinist.

Tony Pastor's.

The Cinographoscope is a new moving picture machine which Mr. Pastor has just brought from Paris. It is shown this week for the first time. Lew Dockstader continues to lead the list of funmakers with up-to-date songs and gags. Others in the bill are the Quinns and their dog actor, "Babe"; Brydges and Little, operatic vocalists; Maud Raymond, comedienne; Ramzo and Arno, horizontal bar burlesquers; McNulty Sisters, dancers and singers; Albertus and Weston, novelty club act; W. E. Whittle, ventriloquist; Nelsonia, fantasist; Bertina, contortionist; Francis Haggerty, juggler; Meeker and Mack, knockabouts; and Tony Pastor.

Weber and Fields's Broadway Music Hall.

The Geezer, with its fine cast and novel features, continues. John T. Kelly, Ross and Fenton, Sam Bernard, Thomas J. Ryan, and Lillian Swain and Yolande Wallace play the principal characters. "The Five Embarrassing Sisters" and "Lonely Embarrassing" are special features.

The olio includes Jennie Yeamans, comedienne; James F. Hoey, jester; Ross and Fenton, travesty stars, and the Pantzer Brothers, head-balancers.

Hammerstein's Olympia Winter Garden.

Another fine bill is offered this week, which includes The Hanlon Trio, aerial act; the Florenz Troupe, acrobats; Alexandra Martens, rifle shot; Amman, impersonator; Dutch Daly, comedian; Papinta, myriad dancer; Prince Kokin, juggler, Imro Fox, comic conjuror; and the Poluski Brothers, eccentrics.

The "Bal Champetre" is improved this week by the addition of several new features, including the horse ballet and the march of the hussars from Marguerite, and a troupe of whirling Arabian dervishes. There are three sets of quadrille dancers, and the De Forrests introduce some new steps.

LAST WEEK'S BILLS.

PLEASURE PALACE.—Mlle. Vonare, who is a sister to Ena Bertoldi, made her American debut last week and scored a complete success. She is a pretty woman with a beautiful figure, and has all the grace and charm of manner which have made her sister such a favorite. Mlle. Vonare is a contortionist. Her act differs from nearly all the others seen here, in one important respect at least. She does all her work alone and does not require the assistance of one of those male freaks who accompany nearly all the performers of her class, and who get very busy holding chairs so that they won't slip, and carrying themselves with an air which is meant to convey the impression that they are doing more than half the work. Vonare used only a table, two chairs and the floor in her act, and did some very difficult feats of contortion in the most graceful and easy manner possible.

Charlotte Parry captivated everyone with her clever imitations of Vesta Tilley, Viola Allen, Ada Rehan, Tony Pastor, and Albert Chevalier. Her encore imitation of John L. Sullivan brought down the house as usual.

Louise Linden Bent played some fine selections on the saxophone, receiving numerous encores. Lieutenant Nobel, the ventriloquist, introduced his walking and talking figures and won many laughs by his clever work. The Fitzgibbon Trio introduced a diverting sketch. One of them has a sweet tenor voice and if he would put a little more animation into his work could bring tears from the gallery in showers. The "kid" member of the trio is as fresh as a daisy, and made a hit with his eccentric comedy work. Lawrence and Harrington did their famous "spiel" with more vim than ever. John Phoite's pantomime company appeared in Mephisto, and their startling tricks were applauded. The trained animals of the Two Bostons and Jean Clermont made big hits.

Stewart, the trick bicyclist, gave his exceedingly funny imitation of a man trying to learn to ride the wheel, which met with great appreciation. Barney and Russell impersonated people of different nationalities, winding up with their clever conceit The Dago and the Monk. Tyrene and Evalene performed fancy dancing. Harry Thompson was amusing as "The Mayor of the Bowery." Therese Koska sang and Zora did some strange feats of magic.

TONY PASTOR'S.—Lew Dockstader continued to make merry, introducing some new gags at every performance on the leading topics of the day. He sang a new coon song, with the assistance of a boy in the gallery. It has a good swing. Thomas and Quinn made such a hit with their quaint expression, "There ain't no r-r-ruts on it aither," that several of the comedians who followed them dragged it in when they found their work going a little slow. Katie Rooney sang with her accustomed vim, and gave her imitation of her father with the usual applause. Smith and Campbell repeated their budget of nonsense, winning many laughs.

Frey and Fields appeared in A Tramp's Reception, and scored a hit with their comedy work and excellent dancing. John and Bertha Gleeson proved themselves experts in the art of terpsichore. They seem to be great favorites here. Lewis and Elliott made a hit at the end of their act with their pantomime imitation of the upper ten and the lower five styles of dancing. Dick and Alice McAvoy were amusing in their sketch, which included some good dancing and a comic song with banjo accompaniment.

Billy Payne's eccentric musical act caught the fancy of the house and he received numerous encores. The Marshall Comedy Three, Melrose and Elmer, Charles and Mae Stanley introduced pleasing sketches, and George H. Fielding juggled in a highly amusing way.

The topical songs of Tony Pastor of course made big hits, and he had to respond to encores until he was weary.

KEITH'S UNION SQUARE.—Aubrey Boucicault made his first appearance in New York as a vaudeville star last week. He was supported by Helene Lowell and R. Borden, and appeared in a sketch called Wanted a Widow. It is a very flimsy affair. There is no plot, whatever, and no ten lines of the dialogue have any connection with any other ten. Still it is an amusing mixture, and although it affords Mr. Boucicault very little opportunity for showing what he really can do in the line of acting, it serves to pass twenty minutes very pleasantly for the audience. Snatches of song were introduced here and there throughout the piece, one little duet, "The Candle and the Moth," being very catchy.

Crimmins and Gore were warmly welcomed, and their new sketch is as amusing as any they have done heretofore. It is full of the eccentric comedy work which has made them popular from Maine to California. Miss Gore made a special hit in a make up on the order of that used by the Barrison Sisters, and as she is six feet tall and very slim the effect was extremely ludicrous. Crimmins was as funny as ever and spread his Dutch dialect around very liberally.

Lucius Henderson and Gretchen Lyons were seen to advantage in a little musical farce which contains many bright lines. Edward Leslie gave his imitations and told some new jokes and some others. His imitation of Chevalier is very good. Harrigan, the "pretty good" tramp juggler made his accustomed hit. He has appropriated the invisible bicycle gag from The Geezer, which is not to his credit, as his performance is clever enough without it. McCloud and Melville had the lights turned out and danced to music played by themselves on small harps.

E. J. Holland, a trapezist, did some remarkably clever work in balancing and feats of strength. Madame Chester's dog proved how well trained he is by obeying only his mistress. The Rice Brothers made a hit with their comedy work on the horizontal bars. Walter Ellis whistled some difficult selections well. Carr and McLeod were amusing in a comedy sketch. The Six Rinehart Sisters appeared in The Waif's Luck and made a hit with their songs and dances. The Pantzer Brothers continued to balance.

Some new views were shown on Lumiere's Cinematographe, which were applauded.

HAMMERSTEIN'S OLYMPIA WINTER GARDEN.—The great roof garden, enclosed and heated, was thrown open last week, and attracted very large audiences. The "Bal Champetre," described in another column, was preceded by a splendid vaudeville performance. The principal feature was the American debut of the Florenz Troupe of acrobats. They gave a remarkably fine performance, doing all sorts of tumbles and balancing feats. The little boy of the troupe is remarkably agile, and turned somersaults from the shoulders of his companions with an ease and grace that won him liberal applause and several recalls.

May Howard returned and sang several popular songs in pleasing fashion. Papinta aroused great enthusiasm with her beautiful myriad dances. The Poluski Brothers knocked each other about in a very amusing way. Amman impersonated distinguished people to the life. Bessie Gilbert played cornet solos well. The Valdares gave their remarkable exhibition of trick riding. Dutch Daly cracked jokes and played the concertina. Beautiful Alexandra Martens shot from an upper box across the heads of the audience, and broke glass balls with the greatest ease.

The Hanlons gave their thrilling mid-air performance with the usual accompaniment of applause. On Monday evening one of them fell into the net, which being insecurely fastened, fell with him. He was not injured, however, as he appeared in a few moments before the footlights.

KOSTER AND BIAL'S.—Werner and Rieder, a team of Tyrolean duetists, made their American debut, and met with a flattering reception. They have strong, clear voices, which blend harmoniously in songs of the yodel order. Cissy Fitzgerald returned from her Boston trip, and was warmly welcomed. O'Brien and Havel reappeared, and renewed the good impression they made here in August. The Barrisons sang their little songs, and Lona rode her horse. Williams and Walker repeated their hit. The Biograph aroused the greatest enthusiasm, the picture of McKinley and the Empire State Express being loudly redemanded.

The Flying Jordans finished their three months' engagement, which has been one long triumph. They could easily have remained the entire season, but their engagements call them elsewhere. Business during the week was very large.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—The "Five Embarrassing Sisters" have made an emphatic hit in The Geezer. They are made up in imitation of the Barrisons, and warble in the same sing-song fashion as those fluffy-haired damsels. At a certain point in their performance they raise their skirts and show signs on their petticoats which read "Made in Germany." A bony, spavined car horse is used for "Lonely" Embarrassing's act. A performer, made up in a ridiculous circus costume, does several foolish tricks on the animal's back. She is suspended from the flies by an immense cable. The effect is very amusing. Several other new features and gags have been introduced since the first night, and the burlesque is as lively and entertaining as any one could wish. Last week's olio included Weber and Fields, Lottie Gilson, Caron and Herbert, Bobby Gaylor, the Three Avolos, and Forrest and King.

PROCTOR'S.—Johnstone Bennett and S. Miller Kent continued to please large audiences with their diverting sketch in which Miss Bennett appears to such advantage. Eva Bertoldi proved as graceful and accomplished as ever. Spink and Spink did their grotesque trapeze act, winning considerable applause. C. W. Littlefield imitated all sorts of things. Entertaining sketches of various kinds were done by the Metropolitan Three, De Wolf and Walters, Barnes and Sisson, Johnson and Pearson, Lord and Rowe, and Nicholls and Martell. De Bessell modeled faces in clay, with great dexterity. Clara Simpson sang some new songs pleasingly, and Professor Burke played some difficult selections on the harmonica.

OLYMPIA'S MONKEY.

Ophelia, the big monkey which proved such an amusing feature of the roof garden at Olympia last Summer, was taken at the close of the season to the Central Park menagerie. The first thing she did was to marry without Mr. Hammerstein's consent, and the fruits of the union, a bouncing pair of twins, came into the world three weeks ago. Mr. Hammerstein was very anxious to have his mascot on hand at the reopening of his roof as a winter garden, but the Park Commissioners objected to the separation of Ophelia from her babies, which had not been weaned. The resourceful manager got two big nursing bottles and an order from the court, sent the outfit to the Park, and the result was that Ophelia grinned as usual from her perch on the opening night of the "Bal Champetre."

A BALLET GIRL'S KICK.

Frederick Zchiegner, manager of the aerial ballet at Olympia, brought one of his girls to the station house last week and asked the sergeant to compel her to obey him, or else release him from his responsibility as her guardian. Zchiegner had made a contract with the girl's parents in Europe, by which he was to board her and send her wages to her parents. The girl rebelled when she learned that she was in a free country, and left Zchiegner. The police sergeant told her she could go where she pleased, and although she cannot speak English and has no friends in New York, she seemed delighted at gaining her liberty, and declared that she would not return to Zchiegner's employ, as she was little more than a slave under him.

MISS REYNOLDS'S SCARE.

Gertie Reynolds, who was at Weber and Fields's Broadway Music Hall last week, received a shock on Wednesday evening just as she was about to go on the stage. She was handed a telegram from Topeka, Kan., which stated that her husband, Edward Bodenhamer, who is a traveling salesman, had died suddenly on a train between Topeka and St. Joseph, Mo. The next morning, however, she received another despatch which contained the information that he was not dead, but had been unconscious from loss of blood, caused by an internal hemorrhage.

"MIXED AND TWISTED."

Dan Crimmins is delighted with the success of his new sketch, "Mixed and Twisted," which he put on for the first time last week at Keith's Union Square. It is quite unlike his other farces, but is just as funny. Rosa Gore, his tall, slender companion, made the most of her lines, and they both worked up the business in a brisk fashion, which brought laughter and applause from the large audiences.

LIZZIE RAYMOND ROBBED.

Lizzie Raymond was robbed of $120 while traveling from Boston to New York on a sleeping car early on Sunday morning. The money was in a satchel under her pillow. She had noticed the porter, Edward Watts, hanging around her berth early in the evening acting suspiciously, and when the train arrived in New York she had him arrested. She appeared against him in the police court on Sunday morning, and he was held in $1000 bail for trial.

OLYMPIA'S "BAL CHAMPETRE."

Oscar Hammerstein has once more given emphatic proof of his originality and versatility. Finding that vaudeville did not pay in the magnificent music hall of his Olympia, he engaged Edward E. Rice to put on burlesque there, changing the name of the hall to the Auditorium, and transferred the vaudeville performance to the roof, which was such a success as a Summer Garden. The sides had been enclosed, new balconies built, and an elaborate heating apparatus had been put in, so that the Garden would be thoroughly comfortable, no matter what the weather was outside.

As an additional and novel feature, Mr. Hammerstein conceived the idea of giving a "Bal Champetre," an entertainment such as is given at several places in Paris. It is needless to say that an immense throng of people gathered to see what Olympia's manager had provided for their amusement. A great many of the men were in evening dress, and as for the women, their costumes baffle description.

At 11 o'clock the curtain fell on the vaudeville performance, and immediately a large force of attaches began to remove the seats and clear a large space in the centre of the floor for the "Bal Champetre."

An orchestra of thirty-five was seated on the stage. They struck up "The Star-Spangled Banner," and a man made up as McKinley marched around, arousing the enthusiasm of the spectators to a high pitch. When McKinley disappeared, sixteen dancers, eight men and eight women, made their appearance, and began to dance a quadrille. They were all expert dancers, and every one could kick higher than his or her head. The quadrille finished with a unanimous "split" by the entire troupe. They were recalled, and had to repeat the last figure over again.

The band next played a waltz, in which the public was invited to join. The De Forrests and one or two professional couples set the example, but it was several minutes before the "public" plucked up its courage and took a hand. The first couple who stepped forth were greeted with a rousing cheer. They proved to be Papinta, the myriad dancer, and a male friend. Papinta's dress was a work of art, and excited the envy of many of the women. By degrees the floor was pretty well covered with dancing couples, who seemed to be enjoying themselves thoroughly.

The De Forrests, Mons. Poluski, Signorina Bessagnini and others took part in a comic dance, the music for which was furnished by a fake, and which did some amusing tricks.

The Valdares were cheered repeatedly for their daring and clever work on bicycles, and the French quadrille dancers made another hit with another dance. The rest of the dances were for the public, and the fun was kept up till about 2 o'clock in the morning.

In the middle of the entertainment "confetti" were thrown around, and the long strings of vari-colored paper flying across the hall, and hanging in all sorts of picturesque ways from wires and palms, lent an additional beauty to the scene. Bushels of bits of colored paper fell in showers upon the spectators from above, and the scene was like a snowstorm in rainbow land.

Mr. Hammerstein introduced some new ideas in the decorative line. Two white statues of mythological female subjects were partly dressed after the fashion of the women of the present day. One of them wore a hat, a pair of black corsets, black stockings with red garters, and carried a parasol. The other, which was nearer the steam pipes, wore a hat and veil and a pair of fancy yellow garters.

Gendarmes strolled about preserving order, and flower girls dressed in fancy costumes circulated, distributing boutonnieres and smiles.

PAPINTA'S PLANS.

Papinta, the myriad dancer, is still at Hammerstein's Olympia, and continues to please the patrons of that resort. This is her fourth engagement at the "White Palace" and her popularity seems to increase with each succeeding visit. When her engagement at Olympia is finished she will make another tour of the Hopkins Circuit. After that she will play Philadelphia and Boston. She will sail for Europe in the Spring, having been engaged for a tour by Ted Marks, at the largest salary ever paid an American artist. Mr. Marks believes she will create a sensation in Paris.

THE "COMBINE."

Robert Blei and Gustave Walters have taken offices in the Knickerbocker Theatre Building, in which they will transact the business of their big vaudeville circuit, which takes in New York, Philadelphia, Pittsburg, Baltimore, Chicago, San Francisco, Los Angeles, and St. Louis, when the new theatre is built there. The scheme will be put in operation at once, and performers will secure engagements of thirty weeks, without any long jumps.

THE CHERRY SISTERS COMING.

Oscar Hammerstein promises a genuine sensation for his Winter garden next week. He will present for the first time in New York the Cherry Sisters, direct from Cedar Rapids, Ia. The Cherrys are four girls who think they can act. They are alone in this opinion. They have been devastating the West for some time past, and will play behind a wire netting at Olympia. More details will be furnished concerning them next week.

ELECTION DAY BUSINESS.

Tremendous business was the rule at every vaudeville house in the city on election day. Most of them opened early in the morning and kept open until the result of the election was known. At the Pleasure Palace returns were read from the stage after each specialty, and the news of McKinley's victory was received with cheers which shook the building.

VAUDEVILLE JOTTINGS.

Katherine Rose, formerly of the Tavary Opera company, has formed a partnership for the vaudevilles with Orpheus J. De Martini. The team will be known as De Martini and Rose. They will do a scene from Carmen, and will be seen in New York very soon.

One Phase of Life is the title of the dramatic character sketch in which Kate Davis and Walter Gale are appearing. It was written for them by Edward Poland.

Tom Nawn paid an election bet in Brooklyn last week by wheeling Robert Fulgora around the block in a wheelbarrow.

The Rixfords, who arrived in London a few weeks ago, have broken all records in the booking line. They have signed contracts to appear in the London music-halls for a period of four years.

Marion Leighton has replaced Viola Williams Thorndike with The Twentieth Century Maids.

"My Maidie," a new song, written by Clara Thropp and composed by Tolbert R. Ingram, has been received. It is as good as a great many other songs which have made hits, and ought to prove popular. Willis, Woodward and Company are the publishers.

James H. Powers, manager of the Flying Jordans' Vaudevilles, arrived in the city last Thursday, and reports a successful outlook for the tour of his attraction.

the time is all filled, and that the company will include many bright lights of the vaudeville world. The tour will begin Thanksgiving Day at Rochester, and will include engagements in all the principal cities of this country, after which a tour of the foreign countries will be made. The Flying Jordans finished their six week at Koster and Bial's on Saturday, where they have met with phenomenal success.

Police Inspector McLaughlin has sold four lots on the North side of 125th Street, 200 feet east of Third Avenue, for $107,000 to a theatrical man who it is said will erect a theatre for variety and cheap combinations.

Alfred Hickman, the Little Billee of Trilby, will appear at the Pleasure Palace, when he finishes his engagement with A. M. Palmer. He will do a sketch with his sister, who bears a striking resemblance to him. They will impersonate brothers.

Charles Dickson and Lillian Burkhart have had offers to go to Australia and to England next Spring, and are undecided as to which one they will accept. Mr. Dickson has purchased three new one-act plays.

Leona Lewis has achieved a remarkable success with the Zero company. In Fall River and Worcester, Mass., she received splendid press notices, and last week at the Standard Theatre in this city she repeated the success she made on the road. Miss Lewis is a cainty, clever little performer, and has a very bright future before her.

Chauncey M. Depew occupied a box at B. F. Keith's new theatre in Boston on Wednesday night last. It was his first visit to a continuous theatre, and it is needless to say that he was surprised and delighted with the beauty of the house and the entertaining performances.

Winifred, the serpentine dancer, is considering an offer to go to Australia.

Pauline Hall's vaudeville repertoire includes the Ermine Lullaby, "Because I Love Thee," a ballad, and a song from The Honeymooners. For the last song she uses a Swiss boy's costume.

Watson and Dupree have closed with Robie's Bohemian Burlesquers, and opened with The Night Owls last night.

Edna Aug, who was with Rush City last season, and who is now in vaudeville, made a pronounced hit with her specialty in The Hoodoo during her recent engagement at the Brooklyn Music Hall.

The Ammons-Clerise Trio, who headed the bill during their engagement at the Lyceum, Chicago, are finishing their Western tour, during which they have met with great success. They have made many improvements in their musical act, with which they will surprise their admirers on their return East.

Binns and Binns, who will shortly sail for Europe for a three years' stay, will make their last American appearances at the Pleasure Palace and Proctor's Theatre.

A stock ticker giving quotations and general news has been placed in the Garden of Palms at the Pleasure Palace so that those interested in the ways of the world may combine business with pleasure.

Mrs. Joseph Palmer, known on the stage as Peggy Brand, arrived in New York from Chicago on Wednesday last. She went to a boarding house in Fourteenth Street, and on reaching there became violently insane. She recovered in a few minutes, however, but had another attack shortly afterwards, and had to be taken to Bellevue Hospital.

Hugo Steinbeck, a member of Proite's Pantomime company, struck on his head after diving through a trap one night last week. He became unconscious, but recovered very soon, and was able to appear as usual the next day.

The Sidman's made a big hit at the Academy of Music, Milwaukee, last week.

Mlle. Amanda D'Australia, a protege of Lord Brassay, Governor of Australia, has arrived in San Francisco, and is one of the attractions at the Orpheum. If she pleases in 'Frisco, she may be tempted to come to New York.

Dolly Theobold, who has been with Rice, Hoyt and McKee and others, has taken up vaudeville. She has a baby specialty which is said to be very clever. She has been pleasing the patrons of Hopkins's Chicago house during the past week.

Thorn, the juggler, assisted by Lulu Thorn, finished a very successful tour of the Davis Circuit on Oct. 31. He has also been well received recently in Rochester, Buffalo and Toronto.

Lew Dockstader presented a new sketch last evening at Tony Pastor's, in which he appeared as Jaunty De Peach, manager of the Peachskill Opera House. It was written by George Homans and Mr. Dockstader, and is a companion piece to his impersonations of Cleveland, Mayor Strong, and Benjamin Harrison.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—All of the vaudeville houses were packed election night and some of them gave midnight "matinees," which were not so very successful owing to the early receipt of the news of McKinley's election. It was a night long to be remembered in Chicago, standing room was at a premium in the streets with the mud up to one's knees. The Masonic Temple Roof Garden, was opened on election night and an excellent vaudeville show given before a big house; all of the acts were encored and Raymond Stephens, formerly of Rice's 1492 co., read the returns from the stage.

Hopkins's Theatre: As usual Colonel Hopkins had a big and well selected co. at his house, and it was impossible to get a seat at 6 o'clock, and the S. R. O. sign had to be taken in throughout the week. When the MIRROR man called he was obliged to occupy a small corner that had been overlooked by accident. The performance was a splendid one and enjoyed greatly by the large crowd. Charles Wayne was the star. He is a comedian of the unique kind, and his methods are refreshing. The Eddy Trio of acrobats were excellent. Major Burke in a lightning gun drill. O'Brien, Jennings and O'Brien were good in a comedy skit. Evelyn Brixton looked pretty and sang sweetly. Dean and Jose appeared in a bright society satire that created much laughter. Dolly Theobold proved herself a cute little soubrette. The stock co. gave The Pearl of Savoy. The Vitascope continues to be an important part of the programme.

Schiller Theatre: The business is very large at this handsome theatre, and the attractions have been more than satisfactory ever since the opening. "Dick" Gardner has proved himself to be perfectly capable of giving the people what they want and immense business has resulted. Among the new-comers of last week's bill was Emily Lytton and Edmond Hayes, who appeared in a piece called A French Marriage. They were well received and their performance pleased. Wass and Maddox are a pair of odd comedians and mimics who have originality. They made a hit. William Pruette, Marie Bell, and Florence de Lasoneur, in a short travesty on Carmen made a decidedly favorable impression. The Dunham trio of horizontal bar performers did some wonderful tricks. Reno and Reno, Harding and Ah Sid, Mlle. Olive, and Professor Edwards and his intelligent horse, Banner, made up the balance of the bill.

Chicago Opera House: A long and interesting programme was offered by Manager Castle at this superb continuous theatre, which included the names of Ellis and Moore, Lew Hawkins, Melville and Conway, Doherty's Poodles, James McAvoy, James B. Macks, the Ginsaretti Brothers, Mr. and Mrs. Sidney Drew, Bernard Dyllyn, Carmen Sisters, Carl Rickart, Two Denvers, George Gale, Mlle. Madeline, and Frank Hall.

Olympic Theatre: Another list of clever performers was headed by George Thatcher, assisted by Ed Marble. Richard Golden kept the audience happy with his monologue. Watson and Hutchings, The Mimic Four, Charles A. Loder, Musical Glees, Harry Fenton, Appleton Brothers, Murray-Leslie Trio, Moore and Staley, Tambourine McCarthy, The McKees, John and Lottie Burton, James Black and the Cyclops Brothers, all deserve special mention.

Lyceum Theatre: One can always find a good show at Colonel Grenier's palatial house. The following were the entertainers: The Electric Comedy Four, Murphy and Mack, Charley Case, Polk and Kollins, Harry and Kitty Pink, Charles H. Duncan, Grayson Sisters, and Wertz and Adair.

The Royal Music Hall: The managers of Chicago's new music hall have thus far given their patrons excellent attractions, and there is little doubt that the venture will be quite successful. The Ben Mowatt Trio were the best number on the bill, and these horse club experts merit all the good things that have been said about them. There are a number in this line of specialty work, but it is doubtful if any are superior to them. The little fellow who is a member of the trio can almost excel many of the well known club swingers. The balance of the acts which were also presented were above the average, and the encores were frequent.

Sam T. Jack's Opera House: Miaco's City Club co., a burlesque organization that is made up of many shapely girls, played to big business, and they deserved it. The costumes, scenery, etc., were splendid, and Manager Miaco has one of the best road burlesque cos. of the season. Fanny Everett is still the principal burlesquer, and a number of others acquitted themselves creditably. Robert Fulton is the business-manager. He is a hustler.

The Orpheus: A very evenly-balanced coterie of specialty people were on the boards, and judging from the many encores, the audience was greatly pleased. George C. Davis, the mimic, is a very talented young man, and his impersonations are worthy of notice. The others were Hallen and Mack, Bertha Dorian, Ed Neola, Grace Woods, Carmenelli and Lucille, Mlle. Loretto, Emma Weston, Frankie Bell, and the Orpheus stock co.

Imperial Music Hall: Vaudeville and opera is still the policy at John Cort's resort, and Myra Morella and the Metropolitan Opera co. have caught on in fine shape. Said Pasha introduced the co. advantageously, and the variety part of the bill contained considerable talent.

Thomas McKay, of the Schiller Theatre staff, has recovered from a recent severe illness, and is again on deck passing out paste boards from the box-office window.

At Sam T. Jack's headquarters reports from all of his cos. are most favorable, and this season promises to be one of the best in the history of the "Burlesque King."

Hopkins's many theatres are all doing a phenomenal business, and the Colonel is to-day one of the foremost of vaudeville managers. Nothing is too good for his patrons, and they have him to thank for the many novelties, features, etc., which he has given them.

The past week there were no vaudeville theatres erected in Chicago, and strange to say there were no rumors of any contracts having been let for that purpose. HARRY EARL.

PHILADELPHIA, PA.—There are now seven places of amusement in the Quaker City devoted to vaudeville, viz.: Gilmore's Auditorium, Bijou, Trocadero, Lyceum, Kensington, Arch Street Theatre, and Brandenburgh's Museum, each producing a weekly change of combinations and attractions which at times keeps the managers hustling to keep up to the standard, and thus far this season excellent programmes and satisfactory returns has been the result in the majority of the theatres.

Three performances on Election day and night at the Trocadero and Lyceum Theatre, matinee, evening, and an extra performance commencing at midnight and ending at 3 A. M.

The Boston Howard Atheneum Specialty co., always a strong card, is duplicating its former success this week at Gilmore's Auditorium. The Motograph, a new picture machine; Morton and Mack, Sam and Kitty Morton, Grovini and Murray, Susan Lavine, Eddie O'Dell, gymnast, Collins and Collins the principal features in Andy Hughes's aggregation.

This week inaugurates the eighth year of the successful Bijou Theatre, which by judicious management has acquired the proud distinction of being in the front rank of our theatres, besides being one of the best paying places of amusement in this country. The programme presents Ezra Kendall, Ara, Zebra and Vora, marvelous acrobats; Techow's cats, Gertrude Haynes in musical act, Crimmons and Gore, Rauche and Kennedy, contortionists with their funny jiugo; Dawson, Parlow and Baby Birdeck, Katherine Gyles, Lulu Theis, soubrette; the Myers, comedy sketch artists, and the Lumiere Cinematographe with a new series of views taken in American cities, and continues a pleasing and great drawing attraction.

George Lockhart's Elephants are booked at the Bijou week of 23.

A strong attraction this week is Zero at the Trocadero, with its pretty girls (including Leona Lewis), handsome costumes and scenery, with many popular specialty acts introduced, drawing splendid patronage. Morris's Twentieth Century Maids follow week 16.

Ed Rush's spectacle of Excelsior, giving a delightful entertainment, is the drawing card at the Lyceum, and presents many novelties. The co. includes Nellie Sylvester, Fish and Quigg, William McRobie, Ruth Ward, and Conroy and McFarland.

Everett's Pair Sex Burlesquers are at the Kensington this week to fair returns. Jerson's Black Crook 16.

Ed R. Barton, of Van Leer and Barton, is seriously ill in this city, and will be given a benefit at the Park Theatre 23.

Madame Pianka and her lions, Virginia Knapp, Professor Struck, Marsh Family, John F. Clark, Ida Gilday, Van and Vera, Wilbur Mack, John and Lulu Keegan, and Clark and Angeline are the features for week at Brandenburgh's Museum.

The English Pantomime Extravaganza co. in Cinderella at the Arch Street Theatre are not a success, business bad and the show a great disappointment. There are some clever people, dingy costumes and antique scenery, in short a performance not up to standard.

James Thornton's Elite Vaudeville co. comes to Gilmore's Auditorium week of 16. Russell Brothers 23.

Johnstone Bennett and S. Miller Kent, after being announced for this week at the Bijou Theatre, were withdrawn, and Aubrey Boucicault, assisted by Helene Lowell and Will Bernard in Wanted a Widow put in their place. Louise Truax, the wonderful child whistler, was also added and made a big hit. Ugo Biondi, rival of Pregoli, comes to the Bijou week of 16.

Reilly and Wood's Big Show is booked for the Lyceum week of 16. S. FRENBERGER.

SAN FRANCISCO, CAL.—The Orpheum continues to draw big houses. This week's bill contains the favorites of last week with a few changes in their turns and one or two new hits. Howard and Bland, in their original creation, The Rube and the Kid, made a big hit. The original Quaker City Quartette is a strong feature and good drawing card.

Amanda d'Australia is a good singer with a beautiful voice. She went well, but her selections are a little too classical. Detroit Brothers are still here doing a strong acrobatic turn.

BOSTON, MASS.—There is a great bill at Keith's this week, headed by Lockhart's elephants and the Cinematographe. The others are Billy Emerson, Clifford and Huth, Burke and Forest, the Muhlenback Arabs, Ladies' Schubert Quartette, Fielding, Post and Clinton, the Cosmopolitan Trio, Delphino, Roberts and Allen, Mat Parman, Comedy Three, the Valdares, F. Wilbur Hill, Barry and Bannon, Dyer and Howard, and Frey and Fields.

Katherine Rober in The Clemenceau Case is the dramatic attraction at the New Grand this week. A production of living pictures is a new card, and in the olio are J. M. Weber, Lizzie Clifford, Jasper Reed, Lettie Levyne, the Ricketts, Tegge and Daniel, P. N. Morton, Robert T. Tyrrell, Sam Johnson, and the Grand Comedy co.

In addition to the performance of Wife for Wife by the stock company at the Grand Opera House, the bill this week includes Frances Harrison and her black boys, Horwitz and Bowers, Arthur Rigby, Marion Blake, Merritt and Gallagher, and Kaine and Kilmer.

Flynn and Sheridan's City Sports are at the Howard Atheneum this week. In addition to the company will be given a house olio presenting Lizzie B. Raymond, Liston, Deverian and Ud, Lavender and Tomson, Gertie Harrington, Vanetta and Pine, Kamochi and Mlle. Perkins.

Ed F. Rush's White Crook company is at the Trocadero this week. The olio includes Monroe and Melrose, Agnes Behler and Anna Yale, Dixon and Lang, Colby and Dewitt, Williams and Edwards, and Lester and Patterson.

Black Patti's Troubadours are at the Columbia this week. In addition to Black Patti appear Mr. and Mrs. Tom McIntosh, Bob Coles, Billy Johnson, Goggin and Davis, Stella Wiley, Kingsbury and Cousins, the De Wolff Sisters, C. L. Moose and Lloyd G. Gibbs.

The Watson Sisters and their company are at the Lyceum this week. The olio includes Thomas Robinson, Fay and Clark, Heath and Silber, Vera Dore, Bentley and Cameron and the Watson Sisters.

At Austin and Stone's this week the vaudeville bill includes the living photos, Sisters Christie, Welch and Stead, the Four Testotoms, McMahon and King, Whiteley and Stewart, Charlie Diamond, Helen Raynard, Kilroy and Rawson, Mae Britton, Ross and Parry, Carroll and Larkin, Avondale Brothers, Dick Leggett, John Emmett Welch, Dick Plunkett and the Carleton Brothers.

Millie Christine is at the Masonic Temple for a few weeks.

Colonel Frank P. Stone won several thousand dollars as a result of the election. Had he lost one bet he would have had to eat a bushel of oysters.

JAY BENTON.

ST. LOUIS, MO.—Hopkins's Grand Opera House played to packed houses all last week. Vernona Jarbeau headed the list of attractions, giving a budget of new songs and character impersonations. She made the biggest kind of a hit. Edith Kingsley shared the honors with her as to popularity and appearance. She has a sweet voice and sang her own composition, "Down on the Ohio," as well as others of her compositions. The other vaudeville acts made up one of the strongest bills of the season. Week of 9-14 the acts include: The Eddy Trio, Cushman and Holcomb, Zanello, the Musical K. B.'s, A. O. Duncan, Moore and Price, O'Brien, Jennings and O'Brien, White and Harris, and others.

Hyde's Comedians opened to two fine audiences at the Standard 8. Among the features besides Helene Mora, Johnny Wild, Conroy and Ritchie, the Four Cohans, the Newsboys' Quintette, Thorne and Carlton, Harris and Walters, Norton and Emmett, Billy Carter.

The Globe Theatre, 108 South Seventh Street, a third-rate vaudeville house, was gutted by fire last Thursday morning. Little besides the outside walls was saved. Dantil Trydell and Joseph Rosaita, lessees, with their wives and a number of others, Harper, Starr, and J. J. Muldoon, actors living in the building, escaped with their lives. William Gray, stage-manager, jumped from a window on the top floor and was badly hurt. The damage to the theatrical effects is estimated at $5000, to the house $7000 to $10,000 W. C. HOWLAND.

PROVIDENCE, R. I.—Manager Herrington put on another strong bill at the Columbia 2-7, and business continues very good. At the head of the list was Pauline Hall, who made her debut in vaudeville here. She scored a decided success, and was given a cordial reception. Other specialties were given by Favor and Sinclair, the Four Ricaards, Delphina, Helene Sisters, Lavender and Thompson, Flora, Arnim and Wagner, and the Four Troubadours. Among those engaged for week 9-14 are Jones and Robinson, Three Devines, the Gleasons, Freddie Huke, Lorrey and Epaten, De Wolfe and Lulu Waters, Hilda Thomas and Frank Barry, McKee and Crimmins, Elinor Gavini, and Ella Wesner.

Rice and Barton's Rose Hill English Folly co. occupied the Westminster Theatre 2-7, and did a good business. Two burlesques were presented. In the olio were Blanche Newcomb, Cain and Mack, Hickey and Nelson, Willard and Browne, and Barton and Eckoff. Sam T. Jack's Bull-Fighter 9-14.

HOWARD C. RIPLEY.

JERSEY CITY, N. J.—The Bon Ton Theatre is crowded at each night performance, and the programme presented is all right. Opening 2-7 were the dainty dancer, Oletta, in a Southern sketch, assisted by pickaninnies; Sheridan and Forrest; Charles and Millie Lavelles, trapezists; Bryant and Cleaver, Lowell and Lowell, Professor Torgs and his dogs and wrestling pony, John E. Ince and Emma Brennan, Frank S. Mack, Deets and Don, Pat and Mattie Rooney, Kennedy and Stewart, Dutch and Irish comedians.

John E. Keefe, piano player, is back in the Bon Ton orchestra, but only at the matinee performances.

Lester and Williams and Stanley and Furey will head the bill at the Bon Ton Theatre 9-14.

John Mayon, of Walton and Mayon, is at his home in this city on account of Gotthold's Gigantic Gathering of Celebrated Celebrities closing season.

The Jersey City Club gave the first stag of the season 2. The specialists were Joe Brunnell, Mahr Sisters, George Graham, Sadie Fox, Kennedy and Stewart, Al Stearns, and Lottie Fremont.

VAUDEVILLE. VAUDEVILLE.

"THE IRISHMAN"

ED. J. HEFFERNAN

The Talk of Chicago.

Re engaged for third week at Schiller Theatre.

THAT WONDERFUL ORIENTAL ATTRACTION WHICH HOLDS SPECTATORS SPELLBOUND WHEREVER IT SHOWS,

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A New Act added: Pedestal-and-tool balancing, in which, on a high, quivering, slender foundation, Sie Hassan Ben Ali and his assistant, C. F. Hassan, do a seemingly impossible performance, exchanging positions and the like.

Performed the first times at Cincinnati Zoological Gardens, July 4th, 1896. This is the strongest, largest, and the most gorgeously costumed, the first and best Arabian Organization existing.

It is the one to which the American people refer when they speak of "The Arab Troupe." An entertainment which pleases men, women, and children of every class and nation. At Hammerstein's Olympia Winter Roof Garden.

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A big hit with their original love scene, and specialties in Jacob Litt's "Woman in Black."

The Cincinnati *Enquirer*, Oct. 19, 1896, says: "The major portion of the comedy is in the hands of an old Cincinnati favorite, Herbert Cawthorn. Mr. Cawthorn is very funny as a New York policeman, and his specialty in the first act scored one of the biggest hits of the performance. Mr. Cawthorn has never been seen to better advantage than in this play. Miss Susie Forrester is very amusing, and her scenes with Mr. Cawthorn kept the audience in constant laughter."

JULIA RAYMOND and FRANCES WILSON

announce their debut in Vaudeville at Proctor's Pleasure Palace Nov. 23.

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DOUBLE YOUR SALARY! UP-TO-DATE ELECTRICAL Novelties for your Dances. Complete equipment for all lighting effects.—V. C. GILPIN, "Empire Exchange," 1560 Broadway, N. Y.

The Patrolmen's Benevolent Association Oct. 31 showed its appreciation of the Bon Ton Theatre actors and actresses who contributed toward the association's anniversary 29. Those who appeared were: Pearl Andrews, Mlle. Vera, the Dalys, Ida Russell, Lewis and Elliott, and the Hoffman Sisters. Bouquets were presented and speeches made.

The drawing for gold watches twice a week at the Bon Ton Theatre is commencing to catch the ladies.

WALTER C. SMITH.

CINCINNATI, O.—People's had Sam Devere's Own co. 8-14. Devere, Florence Miller, Caulfield and Carleton, Al Grant, Flynn and Walker, Larry Smith and Mamie Champion, the Bagessens, Rosalie, and Catheryn Rowe Palmer are in the co. The show winds up with a musical farce. Next week, Field and Hanson's Drawing Cards.—The Star has Sam T. Jack's Orange Blossoms co. It has two good burlesques, and the olio contains Sigfried, the Golden Trio, Anna Dare, George E. Beban, and the Alibes. At both theatres extra performances were given election night.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldman, manager): Irwin Brothers 2-7. Very clever performance. Specialties were diversified and interesting, and gave general satisfaction. Satisfactory

business. Robie's Bohemian Burlesquers 9-14; Weber's Olympia co. 16-21.

VAUDEVILLE PERFORMERS' DATES.

Under this heading THE MIRROR *will publish the routes of vaudeville performers who are not attached to combinations. Artists are requested to co-operate in making the list complete and reliable by sending in their routes as far in advance as possible. In this way the column can be made useful both to managers and performers.*

Amann—Olympia, N. Y., indef.
Aragon, Virginia—Parlor Match co., indef.
Atlas—Proctor's, N. Y., 9-14.
Albertus and Weston—Proctor's, N. Y., 9-14.
Ara, Zobra and Vora—Bijou, Philadelphia, 9-14.
Andrews, Pearl—Th. Francais, Montreal, 9-14.
Browne, Tom—Munich, 9-16.
Boucicault, Aubrey—Bijou, Philadelphia, 9-14.
Biondi—Bijou, Philadelphia, 16-23.
Boselli, Sig. and Muse—Lyceum, Baltimore, 9-14.; Lafayette Sq., Washington, 16-21.
Bertina—Pastor's, N. Y., 9-14.
Brydges and Little, Pastor's, N. Y., 9-14.
Burke and Forrest—Keith's, Boston, 9-14.
Bennett and Kent, Proctor's, N. Y., 9-14.
Barrison Sisters—K. and B.'s, N. Y., till Dec. 12.
Bertoldi, Eva—Proctor's, N. Y., 9-14.
Colby and Way—Orpheum circuit, indef.
Clayton and Jenkins—Orpheum circuit, indef.
Clermont, Jean—Proctor's, N. Y., 9-14.
Crimmons and Gore—Bijou, Philadelphia, 9-14.
Cosmopolitan Trio—Keith's, Boston, 9-14.
Christine, Millie—Masonic Temple, Boston, 9-14.
Cushman and Holcombe—Hopkins's, St. Louis, 9-14.
Deets and Don—Keith's, N. Y., 9-14.
Dickson, Charles—Keith's, Boston, 16-21; Chicago 23.
Daly, Dutch—Olympia, N. Y.—indef.
Duncan, A. O.—Hopkins's, St. Louis, 9-14.
Devines, Three—Columbia, Providence, 9-14.
Diamond, Charles—A. and S., Boston, 9-14.
Douglas and Ford—Palace, N. Y., 9-15.
Delphino—Keith's, Boston, 9-14.
Dockstader, Lew—Pastor's, N. Y., indef.
De Wolf and Walters—Columbia, Providence, 9-14.
Davis and Gale—Proctor's, N. Y., 9-14.
De Forrests—Olympia, N. Y.—indef.
Ellis, Madge—London, indef.
Eldora and Norine—Orpheum circuit, indef.
Evans, The—Proctor's, N. Y., 9-14.
Eddy Trio—Hopkins's, St. Louis, 9-14.
Emerson, Billy—Keith's, Boston, 9-14.
Frencelli and Lewis—Brooklyn Music Hall, 16-21.
Fielding—Keith's, Boston, 9-14.
Fitzgerald, Cissy—K. and B.'s, N. Y., indef.
Frey and Fields—Keith's, Boston, 9-14.
Fox, Will H.—Palace, London, indef.
Farnum, Mat—Keith's, Boston, 9-14.
Grain, Herr—Orpheum circuit, indef.
Gyles, Katherine—Bijou, Philadelphia 9-14.
Gleesons, The—Columbia, Providence, 9-14.
Gavini, Eleanor—Columbia, Providence, 9-14.
Ghseretti's—K. and B.'s, N. Y., indef.
Griffin and Du Bois, K. and B.'s, N. Y., indef.
Garrisons—Palace, N. Y., 9-14.
Howard, May—Olympia, N. Y., indef.
Held, Anna—Parlor Match co., indef.
Horn Brothers—Orpheum circuit, indef.
Hengler Sisters—Orpheum circuit, indef.
Hanlons, The—Olympia, N. Y., indef.
Harrigan—Kernan's, Baltimore, 9-14.
Horwitz and Bowers, Grand, Boston, 9-14.
Hyde, Walter, Palace, 9-14.
Hall, Pauline—Palace, N. Y., indef.
Harrison, Frances—Grand Op., Boston, 9-14.
Haynes Gertrude—Bijou, Philadelphia, 9-14.
Huke Freddie—Columbia, Providence, 9-14.
Jones and Robinson—Columbia, Providence, 9-14.
Kendall, Ezra—Bijou, Philadelphia, 9-14.
Kaoly, Palace, N. Y., 9-14.
Kamochi—Howard, Boston, 9-14.
Kilroy and Rawson—A. and S., Boston, 9-14.
Kokin—Olympia, N. Y., indef.
Kelly and Grey—Palace, N. Y., 9-14.
La Porte Sisters—Keith's, N. Y., 9-14.
Lynch and Jewell—Keith's, N. Y., 9-14.
Lavender and Thompson—Howard, Boston, 9-14.
Lockhart's Elephants (George)—Keith's Circuit, indef.
Lassards, The—Keith's, N. Y., 9-14.
Lucifers, The—Orpheum circuit, indef.
Lawrence and Harrington—Proctor's, N. Y., 9-14.
Mack, Wilbur—Bradenburgh's, Philadelphia, 9-14.
Martens, Alexandra—Olympia, N. Y., indef.
McNulty Sisters—Pastor's, N. Y., 9-14.
Merritt and Gallegher—Grand Opera, Boston, 9-14.
McMahon and King—A. and S., Boston, 9-14.
McGee and Crimmins—Columbia, Providence, 9-14.
Meeker and Mack—Pastor's, N. Y., 9-14.
Mills W. J.—Keith's, N. Y., 9-14.
Nobel, Lieut.—Palace, N. Y., 9-14.
O'Brien, Jennings and O'Brien—Hopkins's, St. Louis, 9-14.
O'Brien and Havel—K. and B.'s, N. Y., indef.
Post and Clinton—Keith's Boston 9-14.
Phoite, Joseph—Proctor's, N. Y., 9-14.
Papinta—Olympia, N. Y., indef.
Pantzer Bros.—Weber and Fields, N. Y., 9-14.
Pulaski Bros.—Olympia, N. Y., indef.
Pompton and Proctor—Keith circuit, indef.
Parker, Nellie V.—Keith's, N. Y., 9-14.
Quinns, The—Pastor's, N. Y., 9-14.
Price, Maud Beall—Palace, N. Y., 9-14.
Ramza and Arno—Pastors, N. Y., 9-14.
Raymond, Maud—Pastor's, N. Y., 9-14.
Rogers Brothers—K. and B.'s, N. Y., 9-14.
Rauche and Kennedy—Bijou, Philadelphia, 9-14.
Raymond, Lizzie B.—Howard, Boston, 9-14.
Rigby, Arthur—Grand Opera, Boston, 9-14.
Riley and Hughes—Orpheum circuit—indef.
Sidmans, The—Moore's Detroit, 9-15, Rochester, 16-21, Pastor's, N. Y., 30-Dec 5.
Spink and Spink—Proctor's, N. Y., 9-14.
Sheehan and Tracy—Proctor's, N. Y., 9-14.
Sweatnam, W. P.—Palace, N. Y., 9-14.
Stuart—Keith's, N. Y., 9-14, Bijou, Philadelphia, 16-23.
Tegge and Daniel—Grand, Boston, 9-14.
Thomas and Barry—Columbia, Providence, 9-14.
Theobald, Dolly—Academy, Milwaukee, 8-15, Royal, Chicago, 16-21.
Tressider, Myrtle—Palace, N. Y., 9-14.
Techow's Cats—Bijou, Philadelphia, 9-14.
Vonere—Palace, N. Y., 9-14.
Vikings, The—Brooklyn, Music Hall, 9-14.
Williams and Walker—K. and B.'s, N. Y.—indef.
Wesner, Ella—Columbia, Providence, 9-14.
Werner and Rieder—K. and B.'s, N. Y.—indef.
Ward and Curran, Keith's N. Y., 9-14.

DATES AHEAD.

(Too late for classification).

A NIGHT'S FROLIC (Sylvester Maguire, mgr.): Wilmington, N. C., Nov. 11, New Berne 12, Orangeburg 13, Wilson 14, Raleigh 16, Greensboro 17, Danville, Va., 18, Petersburg 20, Norfolk 23, Richmond 24, Charlotteville 25.

AIR SHIP (Frank Cushman; Walter Barber, prop. and mgr.): Wilmington, N. C., Nov 10, 11, Clayton, N. J., 12, Doylestown, Pa., 13, Lambertville, N. J., 14, Flemington 16, Washington 17.

CLARA SCHUMAN LADIES ORCHESTRA: Indianapolis, Ind., Nov 10, Louisville, Ky., 16-21.

CHARLES LEONARD FLETCHER (F. H. Chillin, mgr.): Exeter, N. H. Nov. 10, Newmarket 11, Manchester 13-14, Nashua 16, 17, Rochester 18, Laconia 20, 21, Boston, Mass., 23-28.

DAN SHERMAN: Boston, Mass., Nov. 9-13.

EDWIN GORDON LAWRENCE (Charles W. Roberts, mgr.): Albany, N. Y., Nov. 21, Fort Edward 23, Ballston Spa 24, Gloversville 25, Little Falls 28.

FRANCIS JOHNS (M. E. Rice, mgr.): Coffeyville, Kans., Nov. 10 Independence 11, Chanute 12, Cherrivale 13, Neodesha 14.

FRANK DANIELS (La Shelle and Clark, mgrs.): Philadelphia, Pa., Nov. 2-21.

HOGAN'S ALLEY (Gilmore and Leonard; Eugene Wellington, mgr.): Peekskill, N. Y., Nov. 10, Yonkers 11, Stamford, Conn., 12, Bridgeport 13, 14.

J. E. TOOLE (Edwin Jerome, mgr.): Moundsville, W. Va., Nov. 10, Marietta, O., 11, Cambridge 12, Coshocton 13, Canal Dover 14, Elwood City, Pa., 16, Rochester 17, Beaver Falls 18, Youngstown, O., 19, Sharon, Pa., 20, New Castle 21.

NEW YORK STARS (Gus Hill, prop.): Chicago, Ill., Nov. 9-14, Cleveland, O., 16-21, New York city 23-28.

SANTANELLI (hypnotist): Quincy, Ill., Nov. 12-14, Burlington, Ia., 19-21, Ft. Madison 23-28.

TURKISH KNIGHTS: Lexington, Ky., Nov. 10, Winchester 11, Charlestown, W. Va., 12, Ironton, O., 13, Chillicothe 14, Dayton 16-18.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Arnold, Virgie	Doherty, Mrs. D. F.	Proto, Little
Armstrong, Miss Sydney	Delna, Marie	Ponici, Madame
Allen, Adelade F.	Dolaro, Genevieve	Pfeiffer, Marie
Aurham, Mrs. A. B.	Emmett, Minnie	Post, Lillian
Abbott, Marion	Evans, Miss A.	Pomeroy, Frances
Atkinson, Gladys	Everett, Emilie	Paige, abel
Allen, Marie L.	Edwards, Mrs Sam'l	Paige, Mrs Dora
Arnold, Loie	Edwards, Paula	Price, Lillian
Andrews, Pearle	English, Jane	Rigl, Emily
Aires, Virginia	Ellis, Leila	Roberts, Olive
Allen, Josephine	Elmor, Lizzie M.	Renwood, Minnie
Armture, Anna	Echart, Flo	Robinson, Anna
Alexander, Sara	Edwardyi, Gerome	Rorke, Kate
Archer, Louise	Elson, Elaine	Reynolds, Gertrude
Barrymore, Ethel	Fleming, Mamie	Rockwell, Florence
Boucicault, Mrs. Dion	Foster, Florence	Robertson, Helen
Braham, Rose	Farrance, Lulu	Russell, Miss A.
Bertrant, Miss	Francelli, Marselle	Reynolds, Nonie
Badorf and Heilands (Misses)	Grant, Alice	Steira, Marie
Bowen, Mae	Green, Mollie	Saza, Adelina
Belford, Pearl	Gardner, Emma	Stuart, Helen
Barry, Eleanor	Goldie, Beatrice	Sullivan, Mrs. J. T.
Burke, Lillian S.	Gardner, Gussie	Schuldt, Lucy F.
Bigelow, Mrs C. H.	Grayson, Bessie	Selkirk, Hazel
Berurck, Nellie	Gilson, Mamie	Sprague, Mayhew
Baldwin, Kitty	Harrison, Eva	Sandford, Louise
Blessing, Christine	Hart, Ruby	Sandry, Ida
Bateman, Victory	Haden, Gladdy	Shotwell, Marie D.
Burton, Grace	Harold, Clara B.	Swartz, Claire
Bradley, Lenora D.	Ingram, Beatrice	Sweeney, Carrie
Brainard, Lillian	Italia, Emmina	Traver, Marion P.
Bolton, Maggie	Jennings, Laura	Tack, Alice
Brooke, Frances	Knowles, Mabel	Tyler, Dallia
Bell, Emma	Kennedy, Lillian	Torrance, Miss M.
Bascom, Ada L.	King, Mrs	Thropp, Florence
Bregazzi, Marie	Knight, Mary	Taylor, Lucy
Bassett, Mrs Russell	Kellogg, Clara L.	Taylor, Kay
Curtis, Mrs. M. B.	Leslie, Marie	Tempest, Marie
Cavendish, M.	Leroy, Mirtie	Taylor Sisters
Clifton, Marion P.	Leslie, Irene	Terris, Marie
Carpenter, Mrs. V.	Love, Mabel	Thorne, Beatrice
Claxton, Kate	La rue, May	Tucker, Mrs Jack
Coghlan, Rose	Lewis Lillian	Trudelle, Alice
Clinton, Nellie	Mayborne, Mabel	Train, Pauline
Church, Minnie	Moore, Clara B.	Veronee, Ernie
Clark, Hattie	Muller, Lulu	Vallentine, Louise
Clark, Annie	Martinot, Sadie	Vernon, Kittie
Crane, Edith	Mackie, Mrs.	Vara, Aggie
Curtis, Marie	Moulton, Blanche	Wallace, May
Carter, Helen L.	Mortimer, Estelle	Wainwright, Marie
Crabtree, Lotta	Malten, Marie	Walsh, Blanche
Casters, Lizzie B.	Morris, Marjorie	Worth, Miss Sidney
Courtenay, Maud	Meridith, Adel	West, Maggie
Conroy, Rosemary	Mason, Mrs John	West, Florrie
Clayton, Marie	Murray, Agnes	Wilson, Mrs Anna F.
Calef, Jessie	Morris, Cecile	West, Ella
Cortelyon, Alida	Morton, Mrs. Ada	Waid, Anna
Douglas, Ethel	Meredith, Mabel	Wood, Ella H.
Dane, Lillian	McDonald, Helene	Waldron, Mrs Isabelle
Duloc, Madame	Melville, Mrs Fred	Watson, Henrietta
Dressler, Marie	Malle, Margaret	White, Mrs Adelle
Denning, Dorothy	Nelson, Margarite	Wheeler, Bernice
Donnette, Iva	Nordlaw, Emma	Yberry, Lola
Dale, Kate	Norton, Mrs Clara F.	Young, Mrs. Harry W.
Daly, Lizzie D.	Nichols, Alice	Young, Agnes
Dibdin, Margaret	O'Keefe, Anna	
	Ogden, Grace	
	Onri, Adele P. (cpkge.)	

MEN.

Appleton, George	Ford, George	Madden, Joe
Allen, L. B.	Gorman, W. E.	Morse, Frank E.
Adams, G. H.	Grau, Robert	Mgr. Edw. Harrigan co.
Atkinson, Will and Jessie	Gair, Gerald	Magee, H. C.
Archer, Harry	Grau, Jules	Morris, I. N.
Andrews, Wm. C.	Gregory, Dewitt M.	Newell, Willard
Ambrose, Frank	Green, Leonard	Norton, George F.
Buffham, Elmer	Grandin, Elmer	Naylor, Frank
Braham, John	Griffin, John	Owens, J. E.
Burrows, Jas O.	Grier, Julian	Olmstead, Geo. C.
Brading, Edw. A.	Grace, Edward	O'connor, Frank
Bainbridge, Clement	Geddens, George	Price, Arthur B.
Bancroft, Frederick	Gill, Wm. S.	Palser, James N.
Baldwin, Professor Samri S.	Graw, John T.	Powell, R. L.
Butler & Kennedy	Hudson, R. C.	Packard, Dan
Blackwell, Elsworth	Harriott, F. C.	Pollock, Frank V.
Braham, Harry	Henley, Edward J.	Palmer and Davis
Bland, Wm.	Hawley, Walter	Price, Mark
Baker, Edward E.	Hayden, Frank	Pratt, Chas.
Bell, C. J.	Hayden, Martin	Parker, Hal E.
Berlholf, J. R.	Hopper, Frank	Powers, Leland T.
Balabregan, J.	Howard, Benjamin	Quinby, Cassius
Browne, Edwin	Harrigan, Edward	Rogers, A. G.
Brennan, Matthew	Hernandez, Geo	Rothe, Harry B.
Barton, Chas.	Henderson, Graham	Ritchie, W. H.
Brice, Tileston	Henderson, Weymys	Roberts, Fred
Buckly, Harry	Hilliard, N. H.	Reed, J. A.
Bacon, Charles R.	Hall, Howard	Reynolds, Wm.
Burgess, Neil	Howard, F. B.	Rich, Harry
Bloodgood, Bradley J.	Heron, E. T.	Russell, Malcolm
Beers, Newton	Hill, W. F.	Russell, Harold
Baker, Geo. B.	Howe, J. P.	Ruddy, J. J.
Brandt, Edwin C.	Hallen, Frederick	Rush, Ed V.
Butler, W. J.	Howard, Walter	Russell, Louis J.
Boucicault, Aubrey	Hallen, Fred	Rosner, John H.
Beane, Morel	Hicks, L. P.	Riley, J. P.
Bassett, R.	Hunter, Ernest	Reagan, James W.
Beresford, Harry	Irison, Frank O.	Rose, Budd
Burkart, Theo.	Jack, John	Rankin, McKee
Blaisse, J.	Jerome, Fred	Raymond, Dean
Bliss, James A.	Kester, Vaughan	Rising, Will S.
Bankson, James, Jr.	Knight, John B.	Ransom, Robert
Bartlett, Sidney	Kelly, James A.	Rappleyea, O. E.
Boyd, Archie	King, Charles W.	Reynard, J.
Caverly, Frank	Kane, Robert H.	Ridgley, Richard
Curtis, M. B.	Kelly, Alfred	Rover, Ralph
Cowles, Chas.	Kink, Bert	Ross, J. Stanley
Cullivans, The	Kidder, E. E.	Russell, Frank
Castleman, Wm.	Knoblanch, Leo	Ross, Chas.
Cartier, R. M.	Kirsch, William	Richard, Richard
Curtis, W. B.	Kennedy, W. T.	Richards, Nichlos
Collier, Mr.	Kelly, Frank M.	Ritchie, Billy
Cowles & Rosenbach	Kilduff, Joseph	Sullivan, J. A.
Carleton, W. T.	Karl and La Dell	Schraet, Wm. K.
Curry, S. F.	King, Frank A.	Sawyer, Harry C.
Collins, Jas.	Lytell, William	Scott, Mr & Mrs. Cyril
Collier, Edmund	Livingston, Arthur	Sutton, Chas.
Carson, J. F.	Leach, John C.	Sellers, Harry
Chiles, S. R.	Lynch, Mark	Swan, Mark E.
Cook Brothers' Minstrels	Lloyd, Douglass	Scott, Paul
Cook, John M.	Leonard, Walter	Shelby, Len J.
Cook, Matthew	Livingston, Albert	Sheibel, Col. Al
Caldara, Ormo	Lloyd, Edwin F.	Strong, Fred'k
Cusack, Joseph	Lynch, P.	Stevens, Ed
Carlyle, Francis	Lake, Theo.	Stewart, Chas.
Chamberlin, Riley	Louis and Ross	Simonds, Teddy
Cotton, Richardson	Lemack, Tom	Stine, Chas. J.
Conway, M. E.	Lawlor, Frank	Sweatnam, Willis P.
Couldock, C. W.	Lermy, Emil	Stewart, Butler C.
Clark, E. A.	La Marr, Harry	Struck, R. J.
Collins, Chas.	Lacy, Harry	Sullivan, John T.
Clarke, H. Marland	Lubin, Al.	Stanley, Chas.
Dare, Thos.	Levy, Jules	Stevens, George
Doner, J. M.	Lynch, Daniel	Smith, James
Dawley, Searli	Meldon, H. Percy	Stetson, Thos.
Dixon, Edson	Mestayer, W. A.	Springer, Mr.
Durham, Sydney	Morris, Geo. O.	Stg. Mgr. "In the Heart of the Storm" Co.
Dylyen, Mr. B.	Meacham, L. J.	Simonson, Selle
Dixon, Henry E.	Maurice, L.	Stark, Wm. G.
Drew, Sidney	Miller, O. F.	Sheridan, Robt.
Davison, Arthur E.	Meredith, F. J.	Sanford, Harry
De Vonge, Chester	Manning, Lawrence	Stevens, Ogden
Depew, P. O.	Mortimer, Wm.	Stetson, E. T.
Daly, Carroll	Marion, Geo. F.	Stapleton, John
Driscole, Harry	Meyers, B. A.	Temple, Albert
De Vall, Samuel A.	Murphy, W. N.	Traverine, Albert
Elliott, Robert	Mgr. Pat's Birthday Co.	Turner, George
Edwards, A. J.	Maguire Sylvest'r H.	Treat, Kirt M.
Engelhardt, F. J.	McCullum, Bartley	Tracy, Albert
Emmet, Joseph K.	McKay, W. R.	Vroom, Edward T.
Eldred, Gordon	Moore, George	West, Will
Edwards, Tommy	Mayo, Edwin F.	Wolbert & Russell
Favor, Ed. M.	Martin, J. K.	Wilson, Geo. W.
Flynn, John A.	Mason, John	Wilson, Knox G.
Flaherty, John S.	Murdock, Mortimer	Williams, Arthur F.
Frear, Fred	Mills, Gus	Watson, Harry
Fay, John T.	McKee, L. D.	Webb, Edward
Pedrio, J. M.	Monroe, Fred D.	Wolff, Max
Flood, John	Mack, Walter	Wilson, Will R.
Freeman, W. W.	Mack, W. C.	Whitfield, George
Ford, Clint G.	Morris, Andy	Wyngate, Charles
Fitzpatrick, John	Mgr. Seidel's Orchestra	Weston, Kendall
Fennessy, Wm.	Mears Sells Bros. & Forepaugh	Williams, M. R.
Fleishman, C.	Marden, Everett	Wade, F. A.
Fais, Mr. C.	Macdonald, C. W.	Willard, Frank
Fulton Bros. and Ed. Warren	Murphy, Tim	Warren, Joseph
Foster, W. H.	Morgan, Albert E.	Wakeman, G. W.
French, P. B.	McArthur, D.	Wilson, Edgar T.
Fulton Bros.	Mansfield, H. O.	Williams, Lon B.
Fawcett, Owen	Mack, George	Wilson and Thayer
Flames, Wm. L.	Martin, Louis H.	Warde, Frederick
Fleming, Wm. H.		Webb, J. Crittenden
		Winchell, Henry
		Young, C. L.
		Young, Harry

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Kellar

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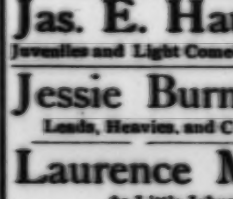

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